

THE MUSICAL TIMES

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AND

HANDEL'S

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22, at 3.

PAREPA ROSA SCHOLARSHIP, for Female Vocalists; THAL-
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Syllabus and official Entry Form may be obtained from
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OVERTURE—"Leonora," No. 1 Beethoven
OVERTURE—"Leonora," No. 2 Beethoven
OVERTURE—"Leonora," No. 3 Beethoven
PIANOFORTE CONCERTO No. 5, in E flat ("Emperor") .. Beethoven
SYMPHONY No. 5, in C minor Beethoven
PIANOFORTE SOLOS—(a) Two Sonatas Scarlatti
(b) Variations on a Theme by Paganini .. Brahms

SOLO PIANOFORTE—HEER MORIZ ROSENTHAL.

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PRINCIPAL—DR. F. J. KARN, MUS. BAC. CANTAB.

DIRECTOR OF EXAMINATIONS—G. AUGUSTUS HOLMES, ESQ.

HIGHER EXAMINATIONS, 1909.

The following is a List of SUCCESSFUL CANDIDATES at the DIPLOMA EXAMINATIONS held in London and at the Provincial and Colonial Centres for the half-year to December, 1909:—

DIPLOMAS IN PRACTICAL MUSIC.

LICENTIATES (L.L.C.M.).

PIANO-FORTE PLAYING.—Lillian Adams, Edith Ashton, Frances Ashcroft, Elsie H. Atkinson, Ellen K. Bucknall, Annie E. Brown, Ellen Beagrie, Robert D. W. Blockley, Florence Burley, May Brown, Katie Bullard, Violet Barnes, Mamie Bamby, Eliza H. Booth, Elsie M. Campbell, Addie Cross, Florence Coates, Mary Curtis, Eva Duxbury, William J. Davies, Effie M. Dunn, Georgina Deady, Muriel E. Estens, Florence F. Gibbins, Mabel C. Gameson, Kathleen M. Goodacre, Constance M. Greenwood, Ruby Gladdie, Rita Gallimore, Mary Hutton, Edith G. Hodges, Frederick Henson, Mary Hendrie, Eunice Hulme, Charles Hughes, Edith L. Harrison, Nellie Henderson, Mabel Harrison, Millie Harris, Muriel I. Hinchy, Edith Hillard, Muriel M. Hyett, Catherine L. Hill, Martha Holmes, Dorothy N. Inglis, Olive E. Joy, Emily Keeling, Tottie Kennedy, Hilda Larroude, Isabelle Mitchell, Phyllis McKenna, Olive E. Macdonald, Alice M. Maccafee, Florence R. Marsden, James Mainwaring, Gertrude Morling, Millie McCabe, Agnes McDonald, Eileen McNamara, Beatrice M. Nuttall, Marjorie Niness, Gertrude Ockleford, Rose O'Connor, Janet M. Powell, Edith M. V. Parry, Marjorie R. Pendleton, Monaro Pooley, Elvirie Petersen, Vera M. Price, Llewellyn M. Rowe, Frederick E. Spencer, Evelyn Simpson, Teresa Scully, Violet L. M. Smith, Ellen E. Troop, Edwin F. Thomas, Alice M. Thomas, Florence E. Tomkins, Ida M. Williams, Cecil J. Walker, Aetha Wright.

SINGING.—Margaret B. Anough, Joseph Addison, Lilian Coraner, Alice M. Heslop, Willie H. Holloway, Ethel M. Irvine, Ethel Jones, Maud Stirling, James B. Walker, Lizzie Ward, Ethel J. Walker.

ORGAN PLAYING.—George W. Taylor.

VIOLIN PLAYING.—Samuel W. Hill, Annie Riddle.

ASSOCIATES (A.L.C.M.).

PIANO-FORTE PLAYING.—Lucina Augustin, Angela M. Austin, Ada E. Albery, Edith H. Aldridge, Kathleen Abbott, Elsie M. Albury, Hetty Atkinson, Effie Ashworth, Florence E. Adamson, Maggie E. Arter, Madge M. Akhurst, Nancy I. Anderson, Evelyn Agnew, Blanche Aymler, Edie Asender, Violet Apin, Kate Brown, Joseph Baylis, Mary E. Bottomley, Florence I. Barrett, Frederick S. V. Burt, Octavia M. Bryant, Mabel J. Brown, William Barclay, Doris M. O. Burkitt, Eleanor H. Bennett, Celia Blumenthal, Edith M. Bacon, Elsie O. Beck, Edith C. Bates, Mabel Bosenice, Matilda Bauman, Elena Bowen, Elsie Burn, Ruth Barton, Eileen Barrett, Emily Boxhall, Beatrice Burns, Elsie Bardsley, Ada Bennett, Zillah Boyle, Daisy M. Bate, Florence A. Burton, Breta Bridge, Elizabeth B. Brown, Tessie Boylan, Eveline E. Benson, Elsie Berg, Eileen O. M. Bolger, Lily Bond, David Bruce, Pansy Bennetts, Sister M. Cecilia, Florence A. Capper, Bertina D. Cowap, Eva Clifton, Gertrude Clode, May Carroll, Bertha M. Carter, Agnes L. 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VIOLIN PLAYING.—Borna Abelman, Sydney Cameron, Archibald D. E. Craig, Peggy Chamberlain, Lilian M. Dingle, Edna M. Leer Linda Newman, Nannie Owens, Rachel Le Patourel, Otto C. Rheuben, Etie Riglet, Olivia W. Stanhope, Pearl Short, Margaret Thompson, Frederick Vessey, Cyril C. Worboys, Caroline E. Wilshire, Edward H. Wythes, Cynthia M. Young.

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Total number of candidates 712. Total number of passes 416.

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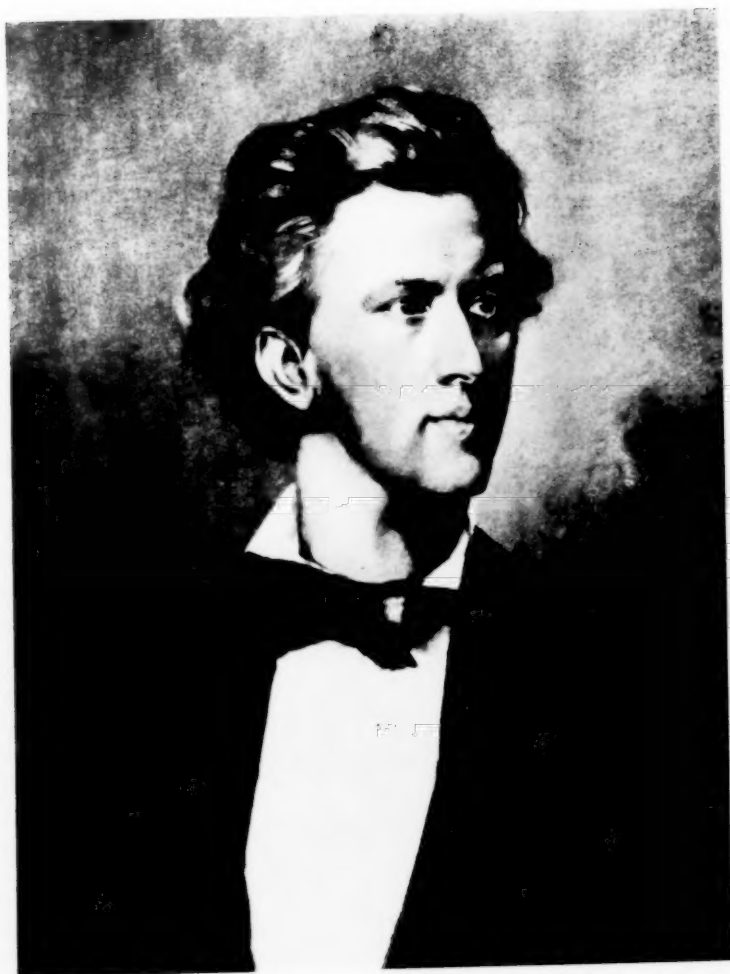
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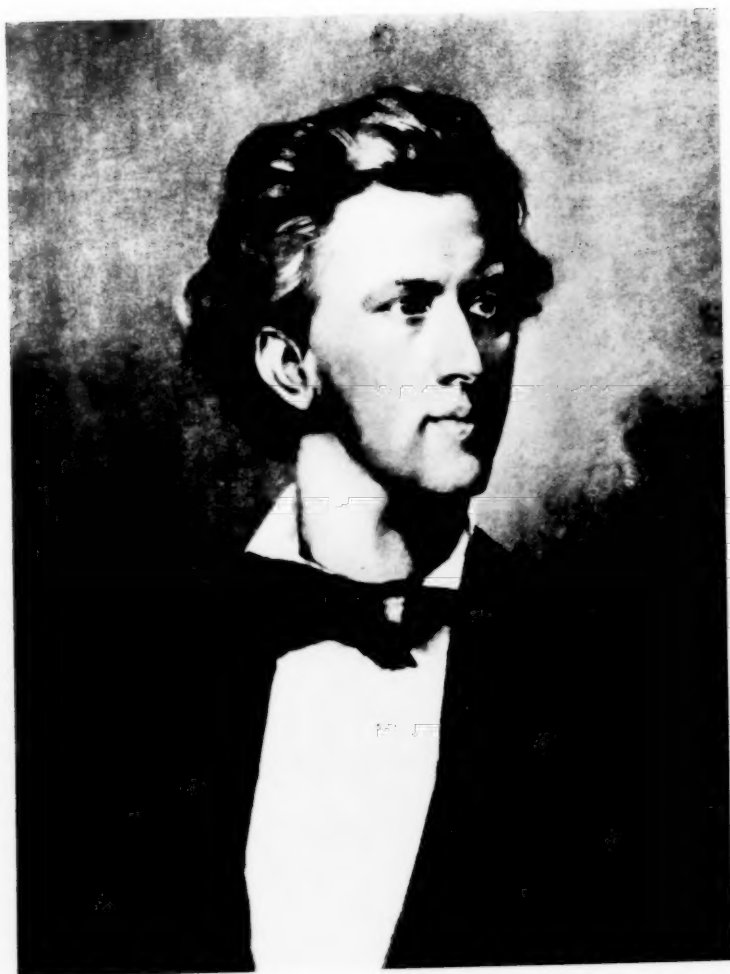
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FREDERICK CHOPIN

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The Musical Times

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1910.

FREDERICK CHOPIN.

There seems no reason for doubt that Frederick Chopin was born at Zelazowa Wola, near Warsaw, on February 22, 1810. The entry in the local church register, discovered by Miss Janotha, is somewhat obscure because it apparently gives the above date as that of the baptism, but the entry elsewhere is dated April 23.

Nicholas Chopin, the composer's father, was a native of Nancy in Lorraine, and was therefore a subject of France. He left Nancy for Warsaw in 1787. This migration is partly accounted for by the fact that he was the son of a Pole. At Warsaw he met, and in 1806, married Justina Krzyzanowska, a daughter of a noble but not wealthy family. She bore him three daughters and one son. Both parents were cultured and devoted to intellectual pursuits. Frederick in his infancy soon displayed musical talent, the development of which was entrusted to Adalbert Zywny, a Bohemian, who had settled in Warsaw, and is said to have made 'a fortune' by giving pianoforte lessons for three florins (eighteenpence) per hour. Frederick's progress was rapid, and at eight years of age he was a virtuoso sought after by the neighbouring aristocracy. Even thus early he began to compose. Soon after this period he took lessons in composition from Joseph Elsner, who was obviously a competent and far-seeing man. He observed the original tendencies of his pupil, and in a letter to another pupil said:

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with Constantia Gladkowska, a pupil at the Warsaw Conservatorium, but although the passion lasted a year or two it did not survive his absence on a long tour. Yet the episode had considerable influence on his compositions. Paris was visited in 1831, and here Chopin met Kalkbrenner, the then famous pianoforte teacher, only to decide not to study with him. After much success as a performer, he heard Field, who was a forerunner, but scarcely in any sense an instructor of Chopin. Field's opinion of Chopin was that he was *un talent de chambre de malade*, a criticism which (as Professor Niecks says) makes one think of Auber's remark that Chopin was dying all his life. Berlioz and many other contemporary musical lights were now in Chopin's circle. Yet with all the aural experience he enjoyed of the best music of the period, he assimilated little or nothing that did not fit in with his own idiom. His compositions now developed in boldness and originality, and he began to stir the critics. Rellstab, an eminent writer of the period, thus delivers himself of his feelings regarding the Mazurka (Op. 7):

In the dances before us the author satisfies the passion (of writing affectedly and unnaturally) to a loathsome excess. He is indefatigable, and I might say inexhaustible [*sic*], in his search for ear-splitting discords, forced transitions, harsh modulations, ugly distortions of melody and rhythm. Everything it is possible to think of is raked up to produce the effect of odd originality, but especially strange keys, the most unnatural positions of chords, the most perverse combinations with regard to fingering. . . .

If Mr. Chopin had shown this composition to a master, the latter would, it is to be hoped, have torn it and thrown it at his feet, which we hereby do symbolically.

And Moscheles remarks:

Where Field smiles, Chopin makes a grinning grimace; where Field sighs, Chopin groans; where Field shrugs his shoulders, Chopin twists his whole body; where Field puts some seasoning into the food, Chopin empties a handful of cayenne pepper. . . . In short, if one holds Field's charming romances before a distorting concave mirror, so that every delicate expression becomes coarse, one gets Chopin's work. . . . We implore Mr. Chopin to return to nature. . . .

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In 1848, Chopin made a second visit to London. He arrived on April 21, and went at first to 10, Bentinck Street, and later to 40, Dover Street. Although his compositions had been severely assailed, notably in the *Musical World*, he soon captured the ear of the select circle to which he privately and publicly performed. At the two matinées he gave, he used a Broadwood grand (eight feet long, straight-strung), which is still with just pride exhibited by the firm, at their new premises in Conduit Street. This instrument is even now in good playing condition, and is an excellent testimony to the soundness of the construction of the instruments made by this firm.

During his stay in England, Chopin visited Edinburgh, Glasgow, and Manchester, giving concerts or recitals in each town. He was in London again early in November, but steadily-growing weakness forbade much public work. He complained bitterly of the climatic conditions in 'unbearable London,' and in January, 1845, took his departure for Paris. He retained no pleasurable feeling of England. On the route to Paris he exclaimed to his companion: 'Do you see the cattle in this meadow? *Ça a plus d'intelligence que les Anglais.*' A hard saying!

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Many able writers have expended their eloquence and ability in expounding the distinctive characteristics of Chopin's style. The influence of Chopin over pianoforte technique and composition are admitted by all to have been very great.

On these points the following authoritative opinions, which we are fortunately enabled to place before our readers, will be read with interest.

MR. EMIL SAUER.

When you ask what Chopin and his immortal works mean to me, I find mere words inadequate to the full expression of my feeling of almost reverential appreciation of that great master. While I am seated at the pianoforte, he is ever my inspiration. Of all the gods who have showered countless jewels on our pianoforte literature, he remains the one at whose shrine I ever tender heartfelt thank-offerings on bended knee. 'Doux et harmonieux génie!'—graceful and deserved tribute paid to Chopin in the opening of Franz Liszt's noble biography of the musician. That tribute finds its echo in my heart. 'God of the Pianoforte,' Rubinstein fittingly calls him in his work, *Die Kunst und ihre Meister*. Never was the language of praise, albeit with flowery epithets, more justly applied than to the genius of Chopin, the dreamy Minnesinger, who, now sobbing with passion, now mourning for his country, and again vibrating with melodies worked up to a wild enthusiasm, has brought delight and happiness to millions.

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For a proper interpretation of Chopin's muse and a complete understanding of his inner meaning, we must not look to the traditional German pianists, but to those whose tastes are cosmopolitan, their perceptions acute, their manners polished, and their powers of expression cultivated and refined. In short, the true exponent of Chopin's work must be one to whom music is not science but Art, who produces his music, not with studied calculation and mechanical intelligence, but with that heartfelt earnestness which distinctively marks the true virtuoso. Unfortunately, the number of those who count it no penance to play in public, who idolize their pianoforte, and lovingly caress its keys, making them speak in clear, bell-like tones, is extremely limited. They are the 'peculiar faddists' (wunderliche Käuze) who, through a single mishap in a whole evening, an over-strong accent or a pause too short, have a sleepless night. No composer demands more careful treatment in his works, round which are woven artistic arabesques like garlands of flowers, than does Frederick Chopin. The adequate interpretation of his compositions requires extreme accuracy, subtle handling, and loving care of each individual note, with a true sense of sound and colour, accompanied by an artistic freedom in performance aided by the possession of a faultless technique. For these reasons, those who master the pianoforte 'as musicians rather than as pianists'—a new phrase, but rapidly growing in popularity—suffer disastrous shipwreck on the rocks concealed in Chopin.

In our own times, when snobbery, which affects to despise naïveté and melodic invention, which rushes on at high-pressure to hyper-polyphony, cacophony, and a chaos of dubious experiments; in these days of sad decadence, when Art is measured by bushels, when anarchism holds the majority, and musical mathematicians and engineers are triumphant, there is, of course, much sympathetic shrugging of shoulders for pianoforte virtuosos of the old school. Chopin in heaven above looks down deprecatingly on the maltreatment so often accorded his works in concert hall and salon.

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but also in music at large. To be convinced of this we have only to realise the difference between Chopin's harmonic resources and kind and degree of expressiveness, and those of his predecessors. Original as Schumann was, he was greatly influenced by Chopin. On Liszt the latter's influence was, of course, much more powerful, for Liszt's originality as a composer was less, and his familiarity with his fellow-pianist's compositions greater. But Wagner, too, must have been strongly influenced by the Polish master, whether directly or indirectly does not matter. No doubt the chromatic in the texture and the psychological and intimately subjective may be said to have been in the air at that time; but Chopin was indisputably the first to give a strong impulse in that direction. Chopin owed much to Poland—to the country, the people, and the folk-songs and folk-dances; but Poland owes infinitely more to him. Although a patriotic Pole, he was neither an average nor a typical Pole. Nations imagine that they produce their geniuses. That, however, is mere foolish self-complacency and vain-gloriousness. Geniuses are gifts. Poland had as little to do with the making of Chopin as Italy, England, and Germany with the making of Dante, Shakespeare, and Goethe. Genius is the result of a felicitous but fortuitous concurrence of circumstances. Chopin's pianoforte style is as such an ideal style—the nature of the instrument and the nature of the style are co-extensive. This could not be said of Liszt's pianoforte style, which is more many-sided but less pure. Chopin's pianoforte style is also a virtuosic style. Virtuosity, however, is there as a means to a higher end, not for its own sake. No pianist-composer's music is so much played as Chopin's, and no composer's music is so rarely well played. In fact, if the present state of matters prevails much longer, the public must lose its belief in Chopin as the most poetic of pianist-composers.

MR. TOBIAS MATTHAY.

I am asked to say a few words as to Chopin's influence on pianoforte technique. It would, of course, require a volume to answer fully the question. Chopin's beneficent influence on pianoforte playing and pianoforte writing is indeed incalculably great; and although it is true that that influence is immensely strong as regards technical novelty and improvement, it is still greater from a purely musical point of view, for no one has used the instrument to express feeling so intimately as he has done. As regards technique, his strength lies in the fact that he has more accurately gauged the potentialities of the instrument than anyone has done before or since—we must put him even above Liszt himself in this respect, in spite of all the marvels that giant wrought.

Chopin's success in thus making his musical and poetic invention synchronise so perfectly with the acoustical and mechanical possibilities of his instrument must be attributed, in the first place, to his infinitely fine musical ear, which forbade his writing the inappropriate.

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PROFESSOR FREDERICK NIECKS.

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but also in music at large. To be convinced of this we have only to realise the difference between Chopin's harmonic resources and kind and degree of expressiveness, and those of his predecessors. Original as Schumann was, he was greatly influenced by Chopin. On Liszt the latter's influence was, of course, much more powerful, for Liszt's originality as a composer was less, and his familiarity with his fellow-pianist's compositions greater. But Wagner, too, must have been strongly influenced by the Polish master, whether directly or indirectly does not matter. No doubt the chromatic in the texture and the psychological and intimately subjective may be said to have been in the air at that time; but Chopin was indisputably the first to give a strong impulse in that direction. Chopin owed much to Poland—to the country, the people, and the folk-songs and folk-dances; but Poland owes infinitely more to him. Although a patriotic Pole, he was neither an average nor a typical Pole. Nations imagine that they produce their geniuses. That, however, is mere foolish self-complacency and vain-gloriousness. Geniuses are gifts. Poland had as little to do with the making of Chopin as Italy, England, and Germany with the making of Dante, Shakespeare, and Goethe. Genius is the result of a felicitous but fortuitous concurrence of circumstances. Chopin's pianoforte style is as such an ideal style—the nature of the instrument and the nature of the style are co-extensive. This could not be said of Liszt's pianoforte style, which is more many-sided but less pure. Chopin's pianoforte style is also a virtuosic style. Virtuosity, however, is there as a means to a higher end, not for its own sake. No pianist-composer's music is so much played as Chopin's, and no composer's music is so rarely well played. In fact, if the present state of matters prevails much longer, the public must lose its belief in Chopin as the most poetic of pianist-composers.

MR. TOBIAS MATTHAY.

I am asked to say a few words as to Chopin's influence on pianoforte technique. It would, of course, require a volume to answer fully the question. Chopin's beneficent influence on pianoforte playing and pianoforte writing is indeed incalculably great; and although it is true that that influence is immensely strong as regards technical novelty and improvement, it is still greater from a purely musical point of view, for no one has used the instrument to express feeling so intimately as he has done. As regards technique, his strength lies in the fact that he has more accurately gauged the potentialities of the instrument than anyone has done before or since—we must put him even above Liszt himself in this respect, in spite of all the marvels that giant wrought.

Chopin's success in thus making his musical and poetic invention synchronise so perfectly with the acoustical and mechanical possibilities of his instrument must be attributed, in the first place, to his infinitely fine musical ear, which forbade his writing the inappropriate.

It is difficult to determine exactly how far his own particular ways of key-treatment (touch or technique) influenced his invention, or how far his poetic feeling compelled him to gain his particular playing-technique, but the results are clear enough. The more salient features of the pianistic progress he wrought are found in the enormously greater delicacy and variety of tone he demanded in his cantabiles, the musicality and often the extreme lightness of his passage-work, and the laying-out of this in note-groups beyond the octave limit, and his extensive use of chromatic passing-notes; and perhaps more notable still than these points, his revelation of the immense possibilities of the *Rubato* element, and his constant but subtle use of the damper-pedal.

With regard to his cantabile no doubt his invention was here greatly influenced by his own technical habits. From the internal evidence of his music, the remarks of his pupils and the shape of his hand, it is conclusively proved that he well knew the use of what we now term 'flat finger' weight-touch, a singing tone produced by a perfectly elastically used finger in conjunction with release of the whole arm, thus admitting far greater beauty and variety of singing-tone than that of the earlier touch methods. Again, his own playing clearly influenced his passage invention, a passage-technique quite original as regards a lightness and swiftness before undreamt of, as for instance in so many of his wonderful filigree cadenzas—a lightness obviously to be attributed to his having thoroughly mastered those problems of key and muscle which we now sum up under the heading of 'Agility touch.' We may admit that these improvements in pianoforte treatment had been in a measure led up to by earlier composers, yet Chopin leapt leagues ahead of them.

But what we have to thank him most for is the deep poetic feeling underlying all his music. Except in his very earliest works we never find him writing a passage for the mere sound of it, or the mere playing of it. However brilliant the rush of sounds, they are always written as a direct and inevitable expression of his mood or feeling. It is because he never swerved from this, his ever-present purpose to express feeling through the musically beautiful, that he became and has remained the greatest pianoforte writer, and that his music will for ever glorify our instrument.

MR. FREDERICK CORDER.

It has always seemed to me that Chopin has not yet received adequate recognition as harmonist. Until about a generation ago he was looked upon with something like contempt by those fine crusted old musicians like my teachers Hiller and Macfarren, both of whom openly declared that music had said its last word with Mendelssohn. Even the broad-minded Prout only ventured to give two insignificant illustrations from Chopin in his harmony book. Theorists regarded him as a writer of elegant drawing-room music on the same plane as Henselt, but addicted to a sad misuse of those hateful chromatic chords. The people

who could only play his easiest Nocturnes and the A minor Valse used to cry *fié!* upon him for being so sentimental, forgetting that these pieces were just the 'pot-boilers' by which he won the affections of the pianists. Now I come to think of it, when I played the F minor Fantasia at my examination for the Mendelssohn Scholarship in 1875, there was only one English musician—Arthur Sullivan—out of a committee of fifteen who knew anything of the work.

Chopin arrived at a fortunate time. The romantic tendency in music, initiated by Spohr and Weber in opera, was beginning to make itself felt in abstract music. In an incredibly short space of time the diatonic track of Mozart and Beethoven was obliterated by the chromatic experiments of Schumann, Liszt, and Wagner. Incited by their example, Chopin distanced all his contemporaries in the ease with which he manipulated the new progressions, and especially in the marvellous grace with which he crowned them with melody. However intricate the harmonic web, Chopin's melody never lacks charm—charm of a tender and always refined kind. Austerity was a mood he never knew. From the marvellous Mazurkas to the great Ballades you can find no page that is not absolutely attractive. It is interesting to compare his Op. 1—a Hummel-like Rondo—with the later works and to note how quickly the chains of dominant sevenths and Spohr-like progressions of diminished sevenths on a dominant pedal were abandoned in favour of combinations of the two which appeared magically novel. The very first of the Mazurkas has such a passage:



He alone possessed the secret of these progressions, so natural, so obvious to us *now*, yet which no one has successfully imitated. In the E flat Nocturne no familiarity can rob that return from the dominant key of its delightful flavour:



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in the same vein, but yet more romantic, is the return to the subject in the slow movement of the B minor Sonata :



One might quote dozens of examples as striking as these, yet all different: the B flat major Prelude, with its ingenious chromatic accompaniment figure; the majestic C minor Polonaise, with its theme in the bass and resultant strange harmonic effect; the unparalleled pedal point in the Coda of the Barcarolle; but perhaps above all the amazingly original first Scherzo in B minor. It is not generally known that this piece was published under the title of 'Le Banquet infernal,' a title which proved too shocking for the drawing-room. But it explains the weird character of the piece, and those terrific augmented sixth chords on the last page. The demonic character given by the passing-notes in the arpeggio passages is wonderful, and the peaceful middle section (usually exaggerated out of all sense by performers) is in the highest degree artistic.

Towards the end of his life Chopin recognised more clearly the power which a real mastery of counterpoint bestows. The result of his studies may be noted in the growing polyphonic character of the last works, the Barcarolle, the Polonaise Fantaisie and the last two Nocturnes. Had he attained to his 'third period,' it is pretty certain that he would have bequeathed us a wealth of wonders: it is even possible that he might have experimented with the orchestra, which up till then he had hardly thought about. But this is not very likely, since he found the best setting for his ideas in the most limited of forms. That a man could exhibit such endless variety of invention in such unpromising ground as the Mazurka and Polonaise afford, is to my mind the highest evidence of his greatness. I could discourse for pages on his codas and concluding cadences alone; but it is needless when their beauties are at everyone's reach. It is a very superficial remark to say that Chopin is sentimental: all chromatic progressions convey a greasy, sickly impression; but can the writer of the A flat Polonaise, the first and third Scherzos, the Allegro de Concert, and many such dashing compositions be adequately described by such an epithet? Surely not.

M. VINCENT D'INDY

in his 'Cours de Composition Musicale,' Book II., first part, says :

With Chopin's work we perceive what has been since called the *pianistic style*, a style of which the effects were, and still are, in many ways deplorable. All the compositions for pianoforte which up to now we have examined remained, in fact, exclusively *musical*, whether signed Bach, Rameau, Haydn, Beethoven, or even Schubert: that is to say, the legitimate care for instrumental effect was always subordinate to the claims and exigencies of music. During the romantic period, however, we pointed out the growing influence of the *concerto style*, manifesting itself principally by the unusual extension of the *trait agogique*, or *touch of virtuosity*, serving as conclusion to the first exposition in movements of the Sonata type. Through that, two very serious errors crept into pianoforte music, of which Chopin exaggerated the effects in proportion to his insufficiency of genuine *musical* education : 1. Notes selected for advantageous *fingering*, and not for the architectural logic of the work ; 2. Entire passages written solely for *virtuosity*, and playing no useful rôle in the balance of the composition.

Of his four Sonatas, that in B minor (Op. 58) is the most remarkable as regards musical invention. All feeling for construction and of co-ordination of ideas is unfortunately lacking; but for the most part these ideas themselves are truly resplendent with melodic wealth.

SIR ALEXANDER MACKENZIE

had an uncanny experience in connection with the well-known 'Funeral March.' He thus tells us the true version of the story :

When I was living in Florence, I made the acquaintance of a young musician—pupil of the well-known pianist, Signor Giuseppe Buonamici—who, although bearing an Austrian name, 'Struve,' was, I believe, of Welsh origin. In course of time I became intimate in the little Struve circle, which consisted of mother and son—and a pet dog, Fido.

In 1883, I had to leave for London, and on the day previous to my departure I took one of my usual walks with my young friend. The great mental depression under which he was suffering was obvious, and after a while he confessed that he could not shake off a premonition of sudden and violent death. No reasoning or banter had the least effect upon his settled conviction.

He then told me that he intended to take his mother to Casamicciola (near Naples) for the summer months, and invited me to be their guest on my return from England. The kind offer was tempting, and my half-promise to avail myself of it was cordially accepted.

On the very morning upon which I left London, on my return, I had the news of the catastrophe in Casamicciola, and on my arrival in Italy I learned the following facts: On July 28, 1883, the inmates of the Hotel 'Piccola Sentinella' retired, after dinner, to the salon. Young Struve was requested, as usual, to play to them. His

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Once or twice I have read more or less incorrect versions of this incident: but of course in no case could there have been any reference to the weird foreboding of impending disaster which my unfortunate friend confided to me.

M. VINCENT D'INDY ON CÉSAR FRANCK.*

BY ERNEST NEWMAN.

(Continued from p. 78.)

Few musicians have called forth sounder criticism in their generation than César Franck has done, and few have been more accurately 'placed' by contemporary criticism. Writers like M. Derépas and M. Camille Maclair have stated for us the intellectual and emotional essence of his music with singular penetration, and in language of unusual eloquence; while M. d'Indy and M. Paul Dukas—to name these two alone—have shown very clearly where Franck stands in the story of the evolution of musical form. His whole work, indeed, is so lucid, so transparent, that criticism could hardly go wrong about it. A man may like the music or dislike it, according to his temperament; but he cannot be in any doubt as to the message of it, or the quality of the personality from which it springs. Franck represents a type of imagination that had not previously appeared in music, though we have had it frequently in painting, in literature, and in philosophy. Not, of course, that his exact parallel can be found, for these precise correspondences do not exist between minds working in the different arts. But if the resemblances are not absolute, they are often unmistakable; we need only to avoid the error of supposing that a particular musician resembles one particular poet or painter, instead of two or three of them. There is a good deal of Raphael in Mozart, for example; but there is a good deal also of Fragonard and Watteau and Boucher. César Franck, as every one exclaims at his first acquaintance with his music, is a mystic; and before him, mysticism had hardly found voice in music. Schumann comes near it here and there in his 'Faust'; but Schumann was too essentially a child of the German romantic revival—the men of which saw the Middle Ages through the slightly distorting veil of their own Teutonic sentiment—to be able to attain the pure simplicity of soul that

mediaeval mysticism at its best exhibits. There is mysticism, of a sort, in 'Parsifal,' but it is not the genuine mysticism of Franck. Wagner's revolt against the world is that of a man who has lived too much in it and become exhausted by its temptations and its gratifications; the body is weary, and in its lassitude it draws the mind down with it. In Newman's 'Dream of Gerontius,' again, and in Elgar's, we are as far as in 'Parsifal' from the mystic frame of mind that Franck represents. Such mysticism as there is in the work is a revolt against the harshness or the incomprehensibility of the outer world; Gerontius has seen the difficulty of life, has felt the anguish of doubt and the cold sweat of fear; and his aspiration towards the Eternal is the cry of the prisoner for release. Here, as in Wagner, we feel the modernity and the temporality of the mood. Franck, on the other hand, is the mystic *pur sang*, and of all time. Like Maeterlinck, he is not terrified at life, and does not fly from it; he accepts it serenely and almost blithely, the good fortune of his temperament enabling him to see in it a harmony that it does not contain for more fretful, though possibly more sensitive souls. This is the genuine mystic nature. Men like Wagner are mystics only at a particular time of their lives, and as the result of subtle transformations in the physical tissues, that bring with them transformations of thought. The mood comes, at some time or other, to most men who have spent themselves excessively upon life and are glad to escape from a pressure that they can no longer bear; and the phenomenon has been common enough in certain epochs of history, when great numbers of men, weary of the flesh and its phantasms, have thought that by fleeing to the desert they could flee from themselves. Men like these are only mystics by the force of circumstances; like the monk in Anatole France's 'Thais,' the fundamental nature of them remains unchanged. A particular metamorphosis of tissue in Wagner brings 'Parsifal' into being; but we may be quite certain that if, after the work, some elixir of youth could have been injected into his veins, he would have written music and poetry that was as much the negation of 'Parsifal' as 'Parsifal' is the negation of 'Tristan' and 'Die Meistersinger.' Emotional veerings of this kind would have been impossible to Franck. He was of simpler tissue than Wagner, and he was made all of a piece. His mysticism is himself—not the chance product of a life spent in this or that way, but the substance and the colour of the stuff that was in him from his birth. He was a mystic by election, not by circumstance. The serenity and simplicity of his outer life reappear in his art. Had he been a mediaeval Fleming, he would have dwelt like other mystics, in a hut in a forest, not because he was disgusted with the world and weary of sinning in it, but because in this way he could best pour out the simple gladness of a heart that found the earth, on the whole, a thing of beauty and harmony; as Spinoza, humbly polishing lenses for

* *César Franck*. By Vincent d'Indy. Translated, with an Introduction, by Rosa Newmarch. John Lane. 7s. 6d. net.

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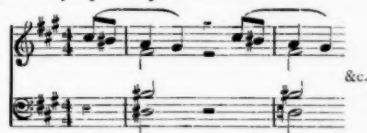
mediaeval mysticism at its best exhibits. There is mysticism, of a sort, in 'Parsifal,' but it is not the genuine mysticism of Franck. Wagner's revolt against the world is that of a man who has lived too much in it and become exhausted by its temptations and its gratifications; the body is weary, and in its lassitude it draws the mind down with it. In Newman's 'Dream of Gerontius,' again, and in Elgar's, we are as far as in 'Parsifal' from the mystic frame of mind that Franck represents. Such mysticism as there is in the work is a revolt against the harshness or the incomprehensibility of the outer world; Gerontius has seen the difficulty of life, has felt the anguish of doubt and the cold sweat of fear; and his aspiration towards the Eternal is the cry of the prisoner for release. Here, as in Wagner, we feel the modernity and the temporality of the mood. Franck, on the other hand, is the mystic *pur sang*, and of all time. Like Maeterlinck, he is not terrified at life, and does not fly from it; he accepts it serenely and almost blithely, the good fortune of his temperament enabling him to see in it a harmony that it does not contain for more fretful, though possibly more sensitive souls. This is the genuine mystic nature. Men like Wagner are mystics only at a particular time of their lives, and as the result of subtle transformations in the physical tissues, that bring with them transformations of thought. The mood comes, at some time or other, to most men who have spent themselves excessively upon life and are glad to escape from a pressure that they can no longer bear; and the phenomenon has been common enough in certain epochs of history, when great numbers of men, weary of the flesh and its phantasms, have thought that by fleeing to the desert they could flee from themselves. Men like these are only mystics by the force of circumstances; like the monk in Anatole France's 'Thais,' the fundamental nature of them remains unchanged. A particular metamorphosis of tissue in Wagner brings 'Parsifal' into being; but we may be quite certain that if, after the work, some elixir of youth could have been injected into his veins, he would have written music and poetry that was as much the negation of 'Parsifal' as 'Parsifal' is the negation of 'Tristan' and 'Die Meistersinger.' Emotional veerings of this kind would have been impossible to Franck. He was of simpler tissue than Wagner, and he was made all of a piece. His mysticism is himself—not the chance product of a life spent in this or that way, but the substance and the colour of the stuff that was in him from his birth. He was a mystic by election, not by circumstance. The serenity and simplicity of his outer life reappear in his art. Had he been a mediaeval Fleming, he would have dwelt like other mystics, in a hut in a forest, not because he was disgusted with the world and weary of sinning in it, but because in this way he could best pour out the simple gladness of a heart that found the earth, on the whole, a thing of beauty and harmony; as Spinoza, humbly polishing lenses for

* *César Franck*. By Vincent d'Indy. Translated, with an Introduction, by Rosa Newmarch. John Lane. 7s. 6d. net.

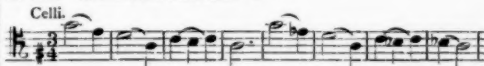
a modest living, had more of the true essentials of the universal force revealed to him in his broodings than any of the flaming, restless soldiers or politicians or merchants around him. Had Franck been an artist, living in the early days of Italian art, he would, as M. d'Indy points out, have painted pictures like those of Filippo Lippi or Giovanni da Fiesole—simple, pious and meditative. M. d'Indy, again, rightly sees an analogy between him and the builders of the French cathedrals of the 13th century, with their modesty and sincerity of soul, their eurythmy of line, the quiet but profound rapture that breathes through their work. Had Franck written prose or verse, it would have been something in the style of Maeterlinck, or Jacob Behmen, or Ruysbroeck; had he been a philosopher, he would have given us something of the serene contemplativeness of the 'God-intoxicated Spinoza.' Simplicity and serenity in his case, as in that of so many other mystics, do not mean superficiality of thought. Great passion may mean only a great stirring of mud, and a great whirling of the apparatus of thinking may mean only a barren ploughing of sands; while awe may be struck into us by apparently the simplest thought if it be phrased by a poet who is a master. In Franck, as I have tried to point out, the simplicity is merely that of a soul at complete harmony with itself and with the world. As M. Camille Maclair has phrased it, in his own luminous and sensitive style, 'No one else has that faculty of suave and sensuous mysticism, that unique charm, that serene plenitude of fervour, that purity of soaring melody, above all, that power of joy which springs from a religious effusion, that radiant whiteness resulting from a harmony at once ingenuous and ecstatic. There is no severity in this evangelical mysticism. . . . Bach is formidable; he thunders, he has the robust faith of the Middle Ages; his rhythm is colossal; even his gaiety is as alarming as the laughter of a giant. Franck is enamoured of gentleness and consolation, and his music rolls into the soul in long waves, as on the slack of a moonlit tide. It is tenderness itself; divine tenderness borrowing the humble smile of humanity.'

Franck's style is in keeping with his outlook; it is rounded, suave, harmonious, abhorring harshness or excess of any kind. It is one of the most individual of styles, and so one of the easiest to recognise wherever we hear it. It is a question, indeed, whether it is not just a little manneristic now and then. This is a point to which M. d'Indy might have given fuller consideration. The degree to which 'manner' can be indulged in before becoming 'mannerism' is hard to determine, and it would be incautious to generalise upon so subtle and elusive a subject. We are inclined to look upon mannerism—that is, the tendency to think too frequently and too automatically in certain formulas of style—as the qualifying mark of the second- or third-rate men, and to regard the first-rate men as being free from it. But every first-rate man has some peculiarities of style which we

should call a mannerism or a trick in a smaller one. Beethoven, for example, is very fond of making a transition from one main group of ideas to another by repetitions of the same melodic fragment in notes of gradually increasing rapidity. Wagner's method of piling up an effect by successive reiterations of the same figure in different parts of the scale is well known. Should we call these mannerisms or manner? Perhaps the latter. But take Brahms's addiction to certain rhythmic devices, such as inserting one or two triplet groups into a passage in duple rhythm, and *vice versa*. Sometimes we should call this the Brahms manner, and sometimes the Brahms mannerism, according to whether we felt that the device grew naturally out of the thought, or represented the mere obeying of a nervous habit—of the kind that makes a man keep twiddling a button of his coat while talking to you, the button not being a strictly necessary factor in the conversation to anyone but the victim of the habit. In other cases the line of definition is quite easy to draw. No one would hesitate to say, for example, that Mendelssohn's constant use of the feminine phrase-ending is a mannerism, or that Grieg's trick of working through a series of chromatic harmonies over a descending bass is another. This may constitute the Grieg 'manner,' it is true; but in this case it has degenerated into mannerism. On the other hand, Beethoven works mostly with themes formed of small intervals, while many of Strauss's best melodies move by widely separated intervals, and traverse a far larger arc than Beethoven's; yet no one would call either of these individual traits a Beethoven or Strauss mannerism. César Franck's style has an unmistakable physiognomy of its own. It is always recognisable by its fondness for suave harmonic and melodic transitions, often obtained by the immediate repetition of an idea with the slightest possible alteration. Thus in the 'Variations Symphoniques' we have:



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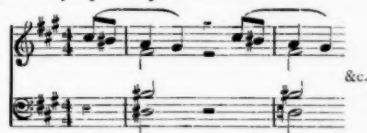


If space permitted, many other examples might be quoted to illustrate these peculiarities of Franck's melodic and harmonic structure, especially the latter—for the main characteristic of his harmony is this soft flow of one tint into another. Yet we rarely have the impression of the style ceasing to

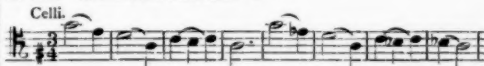
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French critics claim that Franck has created the symphonic form of the future, finding the solution of the problem that music has had to face ever since the beginning of the 19th century. Here one cannot follow them so readily. M. d'Indy finds a peculiar excellence in the cyclic style of structure adopted by Franck, who thus grafted, as it were, what is best in the Wagnerian and Lisztian system of the poetic transformation of themes upon the classical sonata form, thus ideally blending the old and the new, the abstract and the poetic, the formal and the free. He loves to base his instrumental works upon what M. d'Indy calls a 'germinative idea'—a kind of leit-motiv, but without the too frequent scrappiness of the leit-motiv, that pervades the whole work. M. d'Indy shows how the principle operates in the D major quartet; but anyone who does not know that work can study the principle in the more familiar Violin sonata. With all deference to the opinion of so many eminent critics, I cannot, for my own part, feel that the system is so fruitful or so final as they believe. It is surely a hybrid, and, like all hybrids, with an insecure tenure of life. It is indeed necessary to find for modern music some principle that shall make it as coherent and logical as the classical symphony. It is clear, too, that this must be achieved mainly by thematic reminiscences that shall perpetually rouse in the hearer a sense that what he is now listening to is a living outgrowth from what he heard a few moments ago, while at the same time variety of treatment or of association shall give him an ever-fresh interest in the themes. This was, of course, the principle of Wagner. But it seems to me that if it is to be applied to instrumental music pure and simple, with full success, the work must either be contained within the frame of a single movement, or, if we are to have the usual three or four symphonic movements, the thematic reminiscences must be supported by something in the nature of a programme, however slight. Beautiful as the Quartet and the Violin sonata are, will any man say that the re-entry of the old material in the later movements carries an unmistakable message

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THOMAS AUGUSTINE ARNE : A BICENTENARY APPRECIATION.

BY FRANK KIDSON.

What was the state and condition of English music in the year 1710? I do not ask what was the appreciation of music in England, but how it was regarded as an English national art, when, on March 12 of that year, was born, as son of Thomas Arne (the genteel upholsterer of King Street, Covent Garden), that little mite of humanity that was destined to add to its highest lustre.

To answer our question we may say that, on the whole, it was in rather a poor way. Purcell had been dead nearly fifteen years, though happily not quite forgotten. Dr. Blow had died a year and a half before. Jeremiah Clarke had, in December, 1707, shot himself, and John Eccles, though still alive, had retired from active work. Of the older school of composers, Daniel Purcell was alive, John Weldon also; and Leveridge and Carey were composing, with some other minor lights. Besides these there were sundry English vocalists, and performers on the organ, viol, violin or flute, for the hautboy had scarcely become popular. Many of these found some difficulty in getting a hearing among the crowd of foreigners that thronged London.

William Boyce was a baby, a month old, and was probably mostly in evidence as a vocal performer when his contemporary was born.

Purcell's operas were shelved in favour of the Italian operas brought from Italy by Thomas Clayton. Some of these operas were composed by Italians and others by Clayton himself, and it must be confessed that he made rather a sorry figure in his work.

Handel had not yet brought out his first English work, 'Rinaldo,' though it came in less than a year's time, and a further spell of Italian opera reigned until Master Thomas Arne grew old enough to show that something might be done musically with native talent and theme.

We need not enter very fully into the Arne biography. The details of this have been industriously collected by the late Mr. F. G. Edwards, and the reader has but to turn up the November and December numbers of the *Musical Times*, 1901, to get some very interesting particulars. Briefly it may be said that his father, Thomas Arne, was an upholsterer in a large way of business in King Street, Covent Garden, and that he had determined that his eldest son should have a professional instead of a tradesman's career. He therefore sent him to Eton, and ultimately young Arne became a lawyer's clerk. Dr. Burney heard from Arne's own lips how, at an early age, music possessed his soul. How he played at Eton on a cracked flute, and attended the opera in the servants' gallery, in borrowed livery. How, also, he played the spinet, with muffled strings, while the rest of the family were a-bed; and how he studied the violin under Festing. The father at last discovered the lad's

determination to become a musician, and wisely gave in. Free to make music his profession, he taught his sister and his brother the art, and with much success. The former, Susanna Maria Arne, who married the brutal Theophilus Cibber in haste, had, perhaps, leisure to regret her matrimonial choice: she became a singer and an actress of great merit. She made her second stage appearance in her brother's first opera, and was frequently an exponent of his music.

Arne possessed great originality with a tunefulness that never left him. The stilted Italianized opera was yet in evidence, though the 'Beggars' and the host of ballad operas that followed it had made vigorous protest. The music in these productions was supplied by the nondescript street tunes, selected without a particle of consideration as to appropriateness, and but lamely fitted with verses written to be sung to them. Addison's opera 'Rosamond' had been absurdly set by Clayton, and it was here that Arne got the chance to show what musical stuff he was made of. He wrote fresh music and his sister took the title-rôle in its first performance; this was at the Lincoln's Inn Theatre in 1733. The song that survived the opera was the one by which she made fame for herself and him, 'Was ever nymph like Rosamond.'

But 'Comus' was yet to come, and here Arne reached, in 1738, a high place. Two years after, in 1740, 'Rule, Britannia,' and those exquisite Shakespearean songs from 'Twelfth Night' and 'As you like it' at once raised Arne to the highest rank of lyric composers. No need to repeat the oft-told tale of the occasion which brought forth 'Rule, Britannia,' or to again refute the alleged crib from Handel; no need to enter into discussion whether Mallet or Thomson was responsible for the high-falutin nonsense that Arne wrote his music to. The 'Ode,' as it was called, did not immediately 'catch on,' and it was ultimately—when published 'by particular desire' by a second-rate music-seller—sandwiched between the music for his 'Judgment of Paris' and 'Sawney and Jenney,' a familiar dialogue in 'ye Scotch stile.'

It was at this period, say 1738 to 1750, that Arne was at his brightest, and most winning in his tunefulness. He led the way with dainty and charming airs for Marylebone, Ranelagh, and Vauxhall audiences. The songs themselves were artificial enough, of course. Damon and Philander were false to Chloe or Belinda, or vice versa. Peggy was happy with her rustic-lover, Roger, and discoursed of meads and cows, and so forth, and as a matter of fact the airs followed the lead thus set. They were, however, just suited to the songs, and were perfection for the jingle of the spinet or harpsichord. Some fall into a groove easily, but we have but to compare the unknown imitators of the Arne manner to see how superior the genuine article is. If we accept the little 'curly' character of the tune fitted to the 'Dresden shepherdess' kind of words, we can find a great deal that pleases in the periodical books of songs which Arne published himself, or through John Walsh. His son, Michael Arne, was one of the few to rival the Master in

THOMAS AUGUSTINE ARNE : A BICENTENARY APPRECIATION.

By FRANK KIDSON.

What was the state and condition of English music in the year 1710? I do not ask what was the appreciation of music in England, but how it was regarded as an English national art, when, on March 12 of that year, was born, as son of Thomas Arne (the genteel upholsterer of King Street, Covent Garden), that little mite of humanity that was destined to add to its highest lustre.

To answer our question we may say that, on the whole, it was in rather a poor way. Purcell had been dead nearly fifteen years, though happily not quite forgotten. Dr. Blow had died a year and a half before. Jeremiah Clarke had, in December, 1707, shot himself, and John Eccles, though still alive, had retired from active work. Of the older school of composers, Daniel Purcell was alive, John Weldon also; and Leveridge and Carey were composing, with some other minor lights. Besides these there were sundry English vocalists, and performers on the organ, viol, violin or flute, for the hautboy had scarcely become popular. Many of these found some difficulty in getting a hearing among the crowd of foreigners that thronged London.

William Boyce was a baby, a month old, and was probably mostly in evidence as a vocal performer when his contemporary was born.

Purcell's operas were shelved in favour of the Italian operas brought from Italy by Thomas Clayton. Some of these operas were composed by Italians and others by Clayton himself, and it must be confessed that he made rather a sorry figure in his work.

Handel had not yet brought out his first English work, 'Rinaldo,' though it came in less than a year's time, and a further spell of Italian opera reigned until Master Thomas Arne grew old enough to show that something might be done musically with native talent and theme.

We need not enter very fully into the Arne biography. The details of this have been industriously collected by the late Mr. F. G. Edwards, and the reader has but to turn up the November and December numbers of the *Musical Times*, 1901, to get some very interesting particulars. Briefly it may be said that his father, Thomas Arne, was an upholsterer in a large way of business in King Street, Covent Garden, and that he had determined that his eldest son should have a professional instead of a tradesman's career. He therefore sent him to Eton, and ultimately young Arne became a lawyer's clerk. Dr. Burney heard from Arne's own lips how, at an early age, music possessed his soul. How he played at Eton on a cracked flute, and attended the opera in the servants' gallery, in borrowed livery. How, also, he played the spinet, with muffled strings, while the rest of the family were a-bed; and how he studied the violin under Festing. The father at last discovered the lad's

determination to become a musician, and wisely gave in. Free to make music his profession, he taught his sister and his brother the art, and with much success. The former, Susanna Maria Arne, who married the brutal Theophilus Cibber in haste, had, perhaps, leisure to regret her matrimonial choice: she became a singer and an actress of great merit. She made her second stage appearance in her brother's first opera, and was frequently an exponent of his music.

Arne possessed great originality with a tunefulness that never left him. The stilted Italianized opera was yet in evidence, though the 'Beggars' and the host of ballad operas that followed it had made vigorous protest. The music in these productions was supplied by the nondescript street tunes, selected without a particle of consideration as to appropriateness, and but lamely fitted with verses written to be sung to them. Addison's opera 'Rosamond' had been absurdly set by Clayton, and it was here that Arne got the chance to show what musical stuff he was made of. He wrote fresh music and his sister took the title-rôle in its first performance; this was at the Lincoln's Inn Theatre in 1733. The song that survived the opera was the one by which she made fame for herself and him, 'Was ever nymph like Rosamond.'

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his own craft, as 'The lass with the delicate air' can sufficiently testify.

Arne took himself seriously when he produced 'Artaxerxes.' I am afraid modern audiences would not stand this opera in its fullness. It gradually faded until only 'In infancy our hopes and fears,' 'The soldier, tired of war's alarms,' and 'Water parted from the sea,' were the sole remnants of that once famous production. That the last-named was considered 'genteel' we have the bear leader's testimony in 'She stoops to conquer,' for it shares with the minuet from 'Ariadne' the honour of supplying the music for the bear's dancing. Arne was an English musician—a thoroughly English one—and if we are to believe many people, we never had much native talent that lay in that direction. Still, it seems to me that with all Arne's faults and with all his limitations, and these were but of his age, he should be far dearer to us than many of those foreign composers who supply our concert programmes with lyrics that are either, in translation, sickly sentimental or deadly dull, and whose music cannot have the same appeal to our English temperament. Yet beyond the three Shakespearean songs, 'Blow, blow, thou winter wind,' 'Where the bee sucks' (both more frequently used as test-pieces for children's singing, rather than as concert items), and 'When daisies pied,' what does the average person hear of Dr. Arne's music except 'Rule, Britannia'?

Arne is probably the most representative of English composers of the 18th century, save for Church music. It is true he did little instrumental work that is now known, though Mr. Moffat has resuscitated a Violin sonata of great merit* and it is more than likely that other buried work might be brought to life with advantage. Yet Arne is neglected, and shamefully so. His work has to be culled from old copies, published during the composer's lifetime, and this is accessible only in such storages as the British Museum, or the private libraries of musical antiquaries.

It will be interesting to note how many arrangers of concerts will remember the musician's two-hundredth anniversary, or, having remembered, will make a feature of Arne's music? I fear but few. Yet among the constantly-repeated items there could surely be a little room spared for some of his best music, vocal and instrumental, to let this generation know that worthy music could, at times, come from the brain of an Englishman.

HOW A TRUMPET IS MADE.

By D. J. BLAIKLEY.

III.—TRUMPETS AND HORNS WITH SIDE-HOLES.

It has been demonstrated in the foregoing articles that trumpets and other kindred instruments of fixed lengths are limited in intonation to the natural harmonic scale, and that although from the eighth to the sixteenth harmonic many notes agree with those of the diatonic scale, yet

the agreement is far from being complete. But if we reject the various attempts that have been made to derive the diatonic scale from any one root, we can plainly see that from two roots standing a fourth apart, as from C to F (doh to fah), elements may be chosen, some of them being common to both harmonic scales, which give the diatonic scale in its completeness. Thus if we take a horn in C, the 8th, 9th, 10th, 12th, 15th and 16th notes are correct for C, D, E, G, B and C, and the 11th, 13th and 14th notes are incorrect. But supplementing this horn by one in F, a fourth higher, we obtain F, G, A, as its eighth, ninth and tenth harmonics, and thus from two instruments of fixed length we are able to produce the accepted diatonic scale, which may very reasonably be regarded as being derived from two roots or generators. This arrangement, requiring two instruments and two players to produce a scale of only one octave, though scientifically correct, is manifestly inconvenient, and the difficulty would be increased if we endeavoured to fill up the lower intervals of the harmonic scale; for more and more tubes of different lengths, giving different fundamental tones, would be required.

The art of wind instrument making is therefore to a large extent the art of treating a tube of fixed length in such a way that it virtually becomes many tubes of different lengths, giving different fundamental tones, and consequently different series of harmonics. From mediæval days to the time of Bach and Gluck the family of instruments known as Zinken or Cornetti were much used, and these instruments afforded one means of attaining the desired end. They were usually made of wood, with a conical bore, and were played with cup-shaped mouthpieces. By the use of side-holes closed by the fingers, the different lengths referred to above were obtained; these holes were usually seven in number, six for the fingers and one at the back for the thumb. The finger-holes enabled the player to produce a diatonic scale, and by over-blowing the compass could be extended to two octaves or rather more. From accounts by Mersenne (*Harmonie Universelle*) and others, the cornetti appear to have been much appreciated, but as they now have only a historical interest, it will be sufficient to say that they were made of various pitches, covering a range from tenor to soprano. The chief defect of the larger ones was due to the fact that the finger-holes were neither so large nor spaced so far apart as requisite for good intonation. Theoretically a side-hole should be large enough to act as if it were the open end of a tube, but when the finger-holes are small in comparison to the diameter of the instrument, this condition is impossible, and many complications and imperfections result therefrom.

The tenor instrument of this old family of cornets (or Cornetti) was known as the cornou, and for the convenience of fingering was given a slightly serpentine form, thus ζ . The further extension of the length of such an instrument to reach the 8-ft. C, an increase of calibre to

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About the year 1780, an inventor contrived a modification of the form of the serpent, while preserving its musical (or *un-musical*?) characteristics. This modification consisted in doubling the tube abruptly upon itself, in the manner of the bassoon. In this form the instrument was widely known as the bass horn or *basson Russe*, and it became very generally used in military bands.

For the sake of chronological order, the application of side-holes to the trumpet must be parenthetically noted here, and the further development of the bass horn or serpent be made the subject of a succeeding paragraph. It appears that towards the end of the 18th century the cornetto had gradually fallen into disuse, and it became increasingly important to improve the trumpet, or to supplement its natural notes by others which would make its scale more complete. About the year 1795, the instrument maker Weidinger, of Vienna, produced a trumpet with five side-holes, opened by keys or levers, but the idea was probably due to a horn player named Koelbel. The instruments were much used for a time, but as it is impossible to maintain the true trumpet tone without the bell expansion, and as when the side-holes are open the tone comes mainly from a cylindrical tube, it is not surprising that the popularity of this variety of trumpet was not maintained. One point in the design, however, was distinctly good, and this was the covering of all the lateral holes with padded keys, leaving none to be stopped merely by the fingers; by this means free choice of position for the holes giving the scale became possible, and the application of keys to the bugle (patented by Joseph Halliday in 1810) resulted in an instrument which held an important place in military and other bands until it was displaced by the more modern piston instruments.

To return to the bass-horn. Halary, an instrument maker of Paris, modified its form and proportions, and by using key-work throughout produced an instrument having fairly good intonation and uniformity of tone-quality. His patent was taken out in 1822, and his instrument, known as the ophicleide, and made both as a bass and as a tenor, had a longer reign than the key-bugle, although, like its smaller companion, it has ultimately given place to the piston instruments. The pitch of the key-bugle was usually c_1 and that of the

ophicleide was an octave lower, or C, but practically the lower range of the latter was relatively one octave greater than that of the former, for the first chromatic octave of the bugle began with c_1 , the octave from c_1 to c_2 not being used, whereas on the ophicleide the pedal octave from C to c_1 was available with chromatic completeness, as the instrument was furnished with eleven or twelve keys. On the bugle, with its practical scale beginning only on the second harmonic, c_2 , the interval between this note and the third harmonic (g_2) could be divided chromatically with the five or six keys usually fitted. This use of the pedal octave of bass brass instruments has been maintained on modern piston valve tubas or bombardons, as will be explained in the section to be devoted to these.

On both the key-bugle and the ophicleide there was an 'open-standing' key, by which B_2 and b_2 respectively were obtained, and for military purposes the ophicleide was also made in B_2 , with A_1 in the 16-ft. octave for its lowest note. The tone of the instrument was characteristic, though somewhat hollow, and therefore did not blend well with that of the trombones. Mendelssohn, however, employed it so effectively in his 'Midsummer Night's Dream' music that some critics aver that none of our more modern instruments can quite take its place, and with the present desire for every possible variety of tone-colour, it would not be surprising if we were to see a revival of the ophicleide, which, since the death of Mr. Sam Hughes, has been practically an obsolete member of our bands, both orchestral and military.

It is more easy to describe the acoustical foundations of an instrument and its mechanical contrivances than it is to define its characteristics of tone-quality, or even to give it a name that will be generally recognized. The same name has at different times and in different countries been given to different instruments, and the same instrument is known by different names. For instance, the name cornet, as applied to the old instrument with finger-holes, is also applied to the well-known modern instrument with valves, and beyond the fact that they are both blown with the lips, the two have nothing in common. Again, as regards tone-quality: a certain type of tone is regarded as the ideal one for a given instrument in one country, and the same quality would not be appreciated in another. As an instance of this the following remarks of Berlioz may be of interest. Writing of the Gewandhaus orchestra, Leipsic, in 1843, when he conducted a concert there, he said: 'L'ophicléide, ou du moins le mince instrument de cuivre qu'on me présenta sous ce nom, ne ressemblait point aux ophicléides français; il n'avait presque point de son. Il fût donc considéré comme non avenu; on le remplaça tant bien que mal par un quatrième trombone.' Yet we may, perhaps, safely assume that an ophicleide admitted into the Gewandhaus orchestra would at least approach very nearly to the German ideal of the instrument.

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IV.—TRUMPETS AND HORNS WITH SLIDES.

Horns, strictly speaking, do not lend themselves to the application of a movable telescopic slide for scale purposes. To make the heading of this section more accurate, a modification of the old schoolboy riddle might be suggested, and to the question 'When is a horn not a horn?' the answer would be 'When it is a trombone.' It is with trombones that we shall be chiefly concerned until the modern valve instruments are considered.

In the preceding section the action or effect of side-holes was considered. By their means we virtually obtain many instruments of different pitches combined in one; in other words, by the successive opening of the side-holes the air-column of the original tube is shortened step by step, and thus different fundamental notes are established, which, with their natural harmonics, can be so used as to give a chromatic scale of from two to three octaves, and on some instruments even more.

With the slide this scheme is reversed. Instead of obtaining new fundamentals by shortening the tube, a telescopic slide is bent or doubled on itself into U form, and by extending this the normal length of the instrument can be increased either by definite stages or gradually to give the effect of the *portamento* or glide. The great advantage of the slide over any other means of altering lengths, whether by decrement or increment, is that the slide admits of infinite gradations of pitch, so that, to take an instance, the distinction between the major and minor tone need not be lost. On fixed-tone instruments the changing position of the major and minor tones is obliterated: *d r n f* in C becoming the same as *s, l, t, d* in F:



whereas on a slide instrument the proper sequence of the major and minor tones can be expressed.

The question is sometimes asked, why is such a valuable means of obtaining just intonation confined to trumpets and trombones? The answer is that the slide principle, from its very nature, is applicable only to instruments which have cylindrical tubing for the greater part of their length. To an instrument such as the French horn, which has a slight though gradual taper, or to the tuba with its wide mouth and rapid taper, the principle of the slide cannot possibly be applied to any useful extent.

The addition of the slide to the natural trumpet appears to have been made about the end of the 18th century. The slide is so placed that it is moved outward towards or under the player's chin by two fingers of the right hand, and recovers its home or closed position by means of a spring. This arrangement of the slide gives a shift equal to a tone in pitch, and therefore its advantage, though limited, is very distinct. It is possible that an increased length of slide, giving a more

complete scale, may be adopted in the future, but although attempts have been made in this direction these are not as yet much known.

In the trombone we have the slide at its best, and, granting the condition that the slide principle can only be utilised on instruments of a certain quality of tone (determined mainly by their cylindrical tubing), it is difficult to conceive that any contrivance could be more scientifically and musically true, or better adapted to give the desired results. The early use of the slide on the trombone, as compared with its much later use on the trumpet, is to be accounted for by the fact that, the trombone being used as a bass to the cornetti, its lower notes were called upon, and the necessity of filling up the gaps between the lower harmonics could only be met by the use of the slide. In the oldest instruments of the trombone family, the sackbuts, it does not appear that the slide was capable of an extension of more than a tone and a half or two tones, but from the time of Virdung (*Musica Getutscht*, 1511) to our own time, the trombone has undergone but little change, and the slides have been of the length required to give every semitone between the second and third harmonics, requiring seven 'positions,' or the home position and six shifts, each shift *lowering* the fundamental pitch one semitone. Therefore, assuming the instrument to be in C the note would be the second

harmonic, and would be the third harmonics of *f* and *g* respectively, obtained from the seventh and sixth positions; i.e., to yield the semitone *above* *c*, the second harmonic of C, the instrument must be *lowered* to *F*, so that the third harmonic of this new root or generator may give the note required.

The chief distinction between the trombone and the trumpet, both being instruments of the same general character, lies in this, that the trombone serves as the tenor or bass to the trumpet, the latter instrument having a smaller bell and being played with a smaller mouth-piece, whilst the total tube length, and therefore the harmonics of the tenor trombone in C and of the trumpet in that key, are the same.

Trombones have been made, and are still made, in various keys. For the sake of completeness the whole of the recognized members of the family are here named:

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in *B*?, *a*, *a*?, or *g*.

Obsolete.

ALTO TROMBONE,
in *f* or *e*?

Rarely used: as a first trombone sometimes replaced by the Tenor in C.

TENOR TROMBONE,
in *c* or *B*?

The instrument in *B*? is the most generally used.

BASS TROMBONE,
in *G*, *F*, or *E*?

The *G* is the usual bass in this country.

CONTRABASS TROMBONE,
in *C* or *B*?

Very little used, but required by Wagner.

IV.—TRUMPETS AND HORNS WITH SLIDES.

Horns, strictly speaking, do not lend themselves to the application of a movable telescopic slide for scale purposes. To make the heading of this section more accurate, a modification of the old schoolboy riddle might be suggested, and to the question 'When is a horn not a horn?' the answer would be 'When it is a trombone.' It is with trombones that we shall be chiefly concerned until the modern valve instruments are considered.

In the preceding section the action or effect of side-holes was considered. By their means we virtually obtain many instruments of different pitches combined in one; in other words, by the successive opening of the side-holes the air-column of the original tube is shortened step by step, and thus different fundamental notes are established, which, with their natural harmonics, can be so used as to give a chromatic scale of from two to three octaves, and on some instruments even more.

With the slide this scheme is reversed. Instead of obtaining new fundamentals by shortening the tube, a telescopic slide is bent or doubled on itself into U form, and by extending this the normal length of the instrument can be increased either by definite stages or gradually to give the effect of the *portamento* or glide. The great advantage of the slide over any other means of altering lengths, whether by decrement or increment, is that the slide admits of infinite gradations of pitch, so that, to take an instance, the distinction between the major and minor tone need not be lost. On fixed-tone instruments the changing position of the major and minor tones is obliterated: *d r n f* in C becoming the same as *s, l, t, d* in F:



whereas on a slide instrument the proper sequence of the major and minor tones can be expressed.

The question is sometimes asked, why is such a valuable means of obtaining just intonation confined to trumpets and trombones? The answer is that the slide principle, from its very nature, is applicable only to instruments which have cylindrical tubing for the greater part of their length. To an instrument such as the French horn, which has a slight though gradual taper, or to the tuba with its wide mouth and rapid taper, the principle of the slide cannot possibly be applied to any useful extent.

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THE NEW ORGAN IN CHESTER CATHEDRAL.

The authorities of our English cathedrals are rapidly availing themselves of the modern improvements in organ-building, and of this the latest example is to be found at Chester, which can now boast of possessing an exceedingly fine instrument.

The history of a cathedral organ is always of great interest, and many of our instruments of to-day are the result, tonally, of the work of many generations. There is generally some fine old diapason, or flute of peculiarly rich tone, which should be, and nearly always is, retained in the latest 'edition' of the organ: which reminds us of a story told us by Sir John Stainer (of revered memory), bearing upon this point. The organ which Willis built for St. Paul's, in 1872, contained a fine diapason by Father Smith, which Willis so successfully copied that there was some difficulty in distinguishing them. Sir John was fond of showing off these stops, and often did so. But when, after his retirement, the organ was dismantled for rebuilding, to his great surprise and amusement (we can see his genial smile now), he discovered, or rather Willis did, that he had confused the two, and that the supposed Father Smith turned out to be Father Willis! But the story goes to show the still flourishing condition of the art of voicing.

The Chester organ is particularly rich in diapasons and flutes, some of which have stood upon more than one voicing machine. Whatever their tone may have been, it certainly has not suffered at the hands of the eminent firm (Messrs. Hill & Son) who have been entrusted with the reconstruction of the organ. They indeed deserve the greatest credit for the highly artistic manner in which they have accomplished their work. Nearly one-half of the stops are new, while the action throughout is of the latest type, and remarkable for its promptness and response to any demands. The tone is refined and dignified, and entirely suitable to the acoustical properties of the cathedral. The complete specification will no doubt interest our 'organic' readers:

PEDAL ORGAN (11 stops).

	Feet.		Feet.
*Double open diapason	32	*Bass flute	8
Open diapason (wood)	16	Cello	8
*Open diapason (metal)	16	*Contra trombone (metal)	32
Violone	16	*Trombone	16
Bourdon	16	*Bombarde	8
Principal	8		

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THE NEW ORGAN IN CHESTER CATHEDRAL.

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The history of a cathedral organ is always of great interest, and many of our instruments of to-day are the result, tonally, of the work of many generations. There is generally some fine old diapason, or flute of peculiarly rich tone, which should be, and nearly always is, retained in the latest 'edition' of the organ: which reminds us of a story told us by Sir John Stainer (of revered memory), bearing upon this point. The organ which Willis built for St. Paul's, in 1872, contained a fine diapason by Father Smith, which Willis so successfully copied that there was some difficulty in distinguishing them. Sir John was fond of showing off these stops, and often did so. But when, after his retirement, the organ was dismantled for rebuilding, to his great surprise and amusement (we can see his genial smile now), he discovered, or rather Willis did, that he had confused the two, and that the supposed Father Smith turned out to be Father Willis! But the story goes to show the still flourishing condition of the art of voicing.

The Chester organ is particularly rich in diapasons and flutes, some of which have stood upon more than one voicing machine. Whatever their tone may have been, it certainly has not suffered at the hands of the eminent firm (Messrs. Hill & Son) who have been entrusted with the reconstruction of the organ. They indeed deserve the greatest credit for the highly artistic manner in which they have accomplished their work. Nearly one-half of the stops are new, while the action throughout is of the latest type, and remarkable for its promptness and response to any demands. The tone is refined and dignified, and entirely suitable to the acoustical properties of the cathedral. The complete specification will no doubt interest our 'organic' readers:

PEDAL ORGAN (11 stops).

	Feet.		Feet.
*Double open diapason	32	*Bass flute	8
Open diapason (wood)	16	Cello	8
*Open diapason (metal)	16	*Contra trombone (metal)	32
Violone	16	*Trombone	16
Bourdon	16	*Bombarde	8
Principal	8		

GREAT ORGAN (17 stops).

	Feet.		Feet.
Bourdon	16	Harmonic flute	4
Double diapason (metal)	16	*Octave	4
*Open diapason (1)	8	Twelfth	2½
Open diapason (2)	8	Fifteenth	2
Open diapason (3)	8	Mixture (5 ranks)	—
Flute à Pavillon	8	*Contra Posaune	16
Harmonic flute	8	*Trumpet	8
Stopped diapason	8	*Clarion	4
Principal	4		

SWELL ORGAN (14 stops).

Bourdon	16	Fifteenth	2
Open diapason	8	Mixture (4 ranks)	—
Stopped diapason	8	*Contra fagotto	16
*Sotto gamba	8	*Horn	8
*Voix célestes	8	*Trumpet	8
Principal	4	*Oboe	8
Swabe flute	4	*Clarion	4

SOLO ORGAN (9 stops).

Viola	8	Contra bassoon (tenor C)	16
Voce angelica	8	*Orchestral oboe	8
Liedlich gedeckt	8	*Vox humana	8
*Harmonic flute	8	*Tuba	8
Harmonic flute	4		

CHOIR ORGAN (12 stops).

Double dulciana (metal)	16	Gemshorn	4
*Open diapason	8	Principal	4
*Viola	8	*Hohl flute	4
Dulciana	8	Stopped flute	4
Carabella	8	Piccolo	2
Stopped diapason	8	*Clarinet	8

Stops marked * are new.

COUPLERS.

Solo sub-octave.	Swell to Choir.
Solo octave.	Solo to Pedal.
Swell octave.	Swell to Pedal.
Solo to Great.	Great to Pedal.
Swell to Great.	Choir to Pedal.

ACCESSORIES.

Five composition pedals to Great.
 One adjustable pedal.
 Five pistons to Great.
 One adjustable piston.
 One setting piston.
 Four pistons to Solo.
 Four pistons to Choir.
 Five composition pedals to Swell.
 One adjustable pedal.
 Five pistons to Swell.
 One adjustable piston.
 One setting piston.
 One poppet pedal, Great 'o Pedal.
 One pedal takes in all couplers and pedal stops down to bass flute and bourdon.
 Swell pedal.
 Solo swell pedal.
 Manual compass: CC to C.
 Pedal compass: CCC to F.
 All Great and Swell pistons and composition pedals act on Pedal stops, if desired.

WIND PRESSURES.

	Inches.		Inches.
Tuba	12	Choir	3
Swell reeds	7	Pedal reeds	7
Great reeds	7	Pedal, Great and Swell flue	3½
Solo reed and flute	5	Action	8

The wind is supplied by a Kinetic fan, worked by electricity, and placed in a room in the North Transept Triforium. Seven of the pedal stops are placed in the North Transept and played by electro-pneumatic action. With the exception of the two flutes and tuba, the whole of the Solo organ is placed in a separate swell-box. The whole of the Choir organ is placed in the South Choir Aisle and played by electro-pneumatic action. If we might suggest any improvement on this fine scheme, it would be the inclusion of a clarinet in the Solo, the lowest octave of the bassoon, and a sub-octave coupler to Swell. But we can personally testify to the fine balance of tone, especially in the 8-ft. flue work. The diapasons are, throughout, exceedingly fine, and the reeds among the most satisfactory we have heard, and we were much struck with the quality of the tuba and 32-ft. reed. The Swell oboe is an excellent example of soft, musical and equal voicing, and the lowest octave is smooth and free from the 'calf-like' bleat of bygone days. The flutes are remarkable for their variety and beauty of tone.

Altogether we must heartily congratulate Dr. J. C. Bridge on having so successfully consummated his design, and the builders once more for the admirable way in which they have carried out his wishes. The work was brought to a most fitting and satisfactory conclusion by a series of recitals, as follows:

Monday, January 31 -	Dr. Joseph C. Bridge.
Tuesday, February 1 -	Dr. W. G. Alcock.
Wednesday " 2 -	Dr. J. Kendrick Pyne.
Thursday " 3 -	Dr. A. L. Peace.
Friday " 4 -	Sir Frederick Bridge.
Saturday " 5 -	Mr. T. Tertius Noble.

An interesting fact is that of these organists, three, viz., Sir Frederick Bridge, Dr. J. C. Bridge, and Dr. Kendrick Pyne, performed at the opening of the organ erected in 1876.

We sub tend the programmes of the first three recitals. The list will be completed in our April issue.

DR. JOSEPH C. BRIDGE.

1. Overture, 'Richard the First' *Handel.*
2. (a) Pastoral Symphony from 'Christmas Oratorio' *Bach.*
2. (b) 'Vigil of the Shepherds' *Dudley Buck.*
2. (c) Pastoral Symphony—'The Light of the World' *Sullivan.*
3. Fantasia—Allegro, Andante, Allegro *Sir R. Stewart.*
3. (a) Evening Prayer *J. C. Bridge.*
3. (b) Fanfare *J. C. Bridge.*
5. Largo, 'From the New World' *Dvorak.*
6. Andante cantabile *Tchaikovsky.*
7. Introduction to 'Parsifal' *Wagner.*
8. 'Thanksgiving' March *John Hopkins.*

DR. W. G. ALCOCK.

1. Prelude and Fugue in D major *J. S. Bach.*
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3. 'Il spozalizio' *Liszt.*
4. Introduction and Fugue from the Organ Sonata on the 94th Psalm *Reubke.*
5. Choral Preludes *Brahms.*
5. (a) 'My inmost heart doth yearn'
5. (b) 'A rose breaks into bloom'
5. (c) 'O God, Thou Holiest'
6. Requiem Æternam *Basil Harwood.*
7. Marche Pontificale from the Organ Symphony No. 1 .. *Widor.*

DR. J. KENDRICK PYNE.

- (a) Diapason movement from 'Three pieces for a Chamber Organ' *S. S. Wesley.*
1. (b) Andantino Rondoletta *William Byrd.*
1. (c) Prelude and Fugue in G major (a 5 voci) *J. S. Bach.*
2. (a) Andante Religioso *Max Reger.*
2. (b) Morceau pour l'orgue *César Franck.*
3. Grand Fantasia and Fugue for the organ, founded on an ancient Huguenot Theme *Franz Liszt.*
4. Improvvisi ELEGIAC *J. Kendrick Pyne.*
5. Marcia Trionfale *Verdi.*

On Sunday evening, February 6, in the chapel of St. John's College, Cambridge, under the direction of the organist, Mr. C. B. Rootham, the following music was rendered, and under the conditions of a fine performance amid beautiful surroundings, the occasion was a notable one:

1. Organ solo—Toccata and Fugue in C minor .. *J. S. Bach.*
2. 'Stabat Mater' for double chorus (unaccompanied) *Mr. W. L. RAYNES.*
2. 'Stabat Mater' *Paestrina.*
3. Concerto in A minor for solo violin and string orchestra *J. S. Bach.*
3. Soloist—MR. HAYDN INWARDS.
4. Mass in G major for solo voices, chorus, orchestra, and organ *J. S. Bach.*
4. Soloists—TREBLE CHORISTERS and MR. GODWIN HUNT.
4. At the organ—MR. W. L. RAYNES.

The name of Samuel Sebastian Wesley will surely live by the memorials of his own raising, but it was fitting that a tablet to his memory should have been placed in the Cathedral of which he was organist. At Winchester Cathedral, on February 5, a notable gathering took place of those connected with and interested in Cathedral music, for the purpose of honouring the memory of one whose work stands out conspicuously among that of English musicians. The inscription is in inlaid metal letters, and runs as follows:—'In memory of Samuel Sebastian Wesley, Mus. Doc., organist of this Cathedral 1849-1864. "Ascribe unto the Lord the honour due unto His Name." We

GREAT ORGAN (17 stops).

	Feet.		Feet.
Bourdon	16	Harmonic flute	4
Double diapason (metal)	16	*Octave	4
*Open diapason (1)	8	Twelfth	2½
Open diapason (2)	8	Fifteenth	2
Open diapason (3)	8	Mixture (5 ranks)	—
Flute à Pavillon	8	*Contra Posaune	16
Harmonic flute	8	*Trumpet	8
Stopped diapason	8	*Clarion	4
Principal	4		

SWELL ORGAN (14 stops).

Bourdon	16	Fifteenth	2
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*Sotto gamba	8	*Horn	8
*Voix celestes	8	*Trumpet	8
Principal	4	*Oboe	8
Swabe flute	4	*Clarion	4

SOLO ORGAN (9 stops).

Viola	8	Contra bassoon (tenor C)	16
Voce angelica	8	*Orchestral oboe	8
Liedlich gedeckt	8	*Vox humana	8
*Harmonic flute	8	*Tuba	8
Harmonic flute	4		

CHOIR ORGAN (12 stops).

Double dulciana (metal)	16	Gemshorn	4
*Open diapason	8	Principal	4
*Viola	8	*Hohl flute	4
Dulciana	8	Stopped flute	4
Carabella	8	Piccolo	2
Stopped diapason	8	*Clarinet	8

Stops marked * are new.

COUPLERS.

Solo sub-octave.	Swell to Choir.
Solo octave.	Solo to Pedal.
Swell octave.	Swell to Pedal.
Solo to Great.	Great to Pedal.
Swell to Great.	Choir to Pedal.

ACCESSORIES.

Five composition pedals to Great.
One adjustable pedal.
Five pistons to Great.
One adjustable piston.
One setting piston.
Four pistons to Solo.
Four pistons to Choir.
Five composition pedals to Swell.
One adjustable pedal.
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One poppet pedal, Great & Solo.
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A very interesting letter on the music at St. Paul's Cathedral appears over the initials 'G. G.', in the *Church Times* of February 4. The writer is moved by a statement by a former contributor who says, 'The spirit of the great master organist (Sir John Stainer) still hovers over St. Paul's, nor would we wish to change anything there.' Against this it is urged that 'during the last ten years or more a great change of feeling with regard to what is worthy and unworthy in music has spread, and is spreading far and wide.' Our critic, quite good-humouredly, then pleads for a return to traditional unaccompanied music, and between the lines we perceive a dislike to the organ as a means of accompaniment, at least in the way it is used at St. Paul's. Is 'G. G.' aware that he may hear at St. Paul's splendid performances of such works as Palestrina's 'Missa Papae Marcelli,' Eccard's 'When to the Temple Mary went,' and many others of that school, not to mention Tallis and Gibbons? But his special grievance is the Hymn Tune, and though we sorrowfully agree with many of his strictures, yet we feel that Stainer at least has written more than one hymn tune which will live. Why is it that the generality of people will allow the highest development of any art but music amidst ecclesiastical surroundings? Surely a cathedral with fourteen anthems and as many settings of the service in each week of the year may be allowed to represent all styles. To our mind, the singing and organ playing at St. Paul's to-day well provide the inspiration sought by organists and choir-directors all over England, as is claimed for them by 'G. G.'s' opponent.

CHOIR BENEVOLENT FUND.

The annual general meeting of the Choir Benevolent Fund was held in the Chapter Room, St. Paul's Cathedral, on February 8. A highly satisfactory balance sheet was passed, showing that this admirably managed Society is in a progressively flourishing condition. It is, however, to be noted with regret that only six cathedrals contribute an annual offertory to the Fund, and it might be thought that the important assistance rendered to the services of our cathedral and collegiate churches generally by the members of this Society, should call for similar recognition by the respective Deans and Chapters throughout the country. A particularly gratifying feature of the report is the statement made with regard to the kindly bequest in the will of the late Rev. H. H. Woodward, wherein the copyright of certain of his Church compositions has been bequeathed to the Society. The sales arising from these publications have already realized over fifty pounds. Another gratifying feature is the recognition of the valuable services of the indefatigable Secretary, Mr. W. A. Frost, who has now devoted his energies to the good work for over twenty years.

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We gladly print the following letter sent us by the authorities of Worcester Cathedral, and feel sure it will meet with a ready response from many of our readers:

'3, College Yard,
Worcester.

'DEAR SIR,—You may have seen in the papers the announcement of the death of the Reverend Herbert Hall Woodward, Precentor of Worcester Cathedral and composer of Church music,—music which, by its melody and devotional character, appeals to so many people who hear it. His anthem "The radiant morn," and his setting to the Communion Service (Woodward in E flat) are amongst the best known of his compositions.

'It has been decided to raise a Memorial to him, and that it should take the form of the re-building of the Choir School of Worcester Cathedral, hereafter to be called the "Woodward Choir School."

'There could be no more fitting Memorial to perpetuate his memory, as the School owed its origin to him, and for twenty-eight years he was a veritable father to the boys.

'It was thought that there are many choirs and churches which would value the opportunity of showing their appreciation of Mr. Woodward's music by making some contribution towards the Memorial.

'Any donation may be sent to either of the Honorary Secretaries:

'REV. H. J. MERCER (Minor Canon),
3, College Yard, Worcester.

'A. H. WHINFIELD, Esq.,
Seven Grange, Worcester.'

Who said the organ is not an instrument capable of expression? At all events there is some one in Australia who can prove the contrary. Hear what a local paper saith:

MR. —'S ORGAN RECITAL.

'A very large attendance of interested auditors assembled at — Anglican Church last evening to hear Mr. — give a recital on the fine pipe organ under the lofty roof. As might be expected of one of Mr. — character and reputation, the organist played with power and precision and with the confidence of conscious competence. Unfortunately, no printed programmes were available, so that other organists might add the series to their repertoire. For they were mostly gems. Mr. — appeared to use chiefly diapason, cremona, melodia, and flute effects, and his handling of the manuals was much appreciated, especially as the stops became more familiar. The volume ranged pretty well from maximum to minimum. The opening selection was massive, and the thunder and reverberation of great gun booms, as they play hide and seek among the caves on some cliff constructed sea boundary, were impressive, the subsequent diminution making the result more marked. Contrasts and variety were not lacking. A delicate air religieux was succeeded by a quaint number with an almost weird monotone foundation. A "singing" lyric, with appropriate obbligato, gave place to staccato crashes, and this to a majestic movement. Then followed a nicely moulded and modulated minor. The two concluding pieces were stirring ones. Exultant streams preceded telling tremolo passages in the one, and this foil was replaced by a grand finale not inaptly described as the "roaring fortes," with rolling, vibrating, pulsating recession.'

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'DEAR SIR,—You may have seen in the papers the announcement of the death of the Reverend Herbert Hall Woodward, Precentor of Worcester Cathedral and composer of Church music,—music which, by its melody and devotional character, appeals to so many people who hear it. His anthem "The radiant morn," and his setting to the Communion Service (Woodward in E flat) are amongst the best known of his compositions.

'It has been decided to raise a Memorial to him, and that it should take the form of the re-building of the Choir School of Worcester Cathedral, hereafter to be called the "Woodward Choir School."

'There could be no more fitting Memorial to perpetuate his memory, as the School owed its origin to him, and for twenty-eight years he was a veritable father to the boys.

'It was thought that there are many choirs and churches which would value the opportunity of showing their appreciation of Mr. Woodward's music by making some contribution towards the Memorial.

'Any donation may be sent to either of the Honorary Secretaries:

'REV. H. J. MERCER (Minor Canon),
3, College Yard, Worcester.

'A. H. WHINFIELD, Esq.,
Seven Grange, Worcester.'

Who said the organ is not an instrument capable of expression? At all events there is some one in Australia who can prove the contrary. Hear what a local paper saith:

MR. —'S ORGAN RECITAL.

'A very large attendance of interested auditors assembled at — Anglican Church last evening to hear Mr. — give a recital on the fine pipe organ under the lofty roof. As might be expected of one of Mr. — character and reputation, the organist played with power and precision and with the confidence of conscious competence. Unfortunately, no printed programmes were available, so that other organists might add the series to their repertoire. For they were mostly gems. Mr. — appeared to use chiefly diapason, cremona, melodia, and flute effects, and his handling of the manuals was much appreciated, especially as the stops became more familiar. The volume ranged pretty well from maximum to minimum. The opening selection was massive, and the thunder and reverberation of great gun booms, as they play hide and seek among the caves on some cliff constructed sea boundary, were impressive, the subsequent diminution making the result more marked. Contrasts and variety were not lacking. A delicate air religieux was succeeded by a quaint number with an almost weird monotone foundation. A "singing" lyric, with appropriate obbligato, gave place to staccato crashes, and this to a majestic movement. Then followed a nicely moulded and modulated minor. The two concluding pieces were stirring ones. Exultant streams preceded telling tremolo passages in the one, and this foil was replaced by a grand finale not inaptly described as the "roaring fortes," with rolling, vibrating, pulsating recession.'

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[Novello & Co., Ltd.]

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[Chapman & Hall, Ltd.]

We have, in the volume before us, a highly successful attempt to present the intricacies of the organ in a language easily 'understood of the people.' It is a book to be read by both musicians and amateurs with instruction and interest. Special attention is given to the construction of the instrument, and all that concerns action and pipes is most clearly and concisely presented. Most interesting, too, are the chapters on the use of the organ in oratorio and in church. The author's high opinion of the late Mr. W. T. Best will of course be fully endorsed by all who either knew that great artist, or are acquainted with his influence on the instrument of which he was so consummate a master. There are, however, a few points upon which we differ from Mr. Statham. On page 5, he says 'a "three-inch" wind is obtained by a pressure which drives the water in the anemometer that distance up the further leg of the syphon-shaped glass tube.' We are under the impression that the distance should be one and a-half inches, when the difference between the two levels would then be three inches. We also totally disagree with the assertion on page 36 that the effect of a contra-oboe can be obtained from an 8-ft. oboe with a sub-octave coupler. Let the author try the 8-ft. and 16-ft. oboes at the Albert Hall, and we are sure he would be convinced.

While on the subject of reeds, we must say that we, as purists in the matter of Bach's music, cannot think of orchestral colouring as applying in any way. Mr. Statham's suggested use of the solo reeds in Bach and Mendelssohn does not commend itself to us.

His argument that 'stone, marble and iron do not assist sound vibrations' seems to us untenable. Does he consider the Chapel of King's College, Cambridge, a bad building for sound? Or would he give the Chapel Royal as an example of one favourable to musical performance? We feel he has mistaken the conditions for those necessary to the speaking

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We have, in the volume before us, a highly successful attempt to present the intricacies of the organ in a language easily 'understood of the people.' It is a book to be read by both musicians and amateurs with instruction and interest. Special attention is given to the construction of the instrument, and all that concerns action and pipes is most clearly and concisely presented. Most interesting, too, are the chapters on the use of the organ in oratorio and in church. The author's high opinion of the late Mr. W. T. Best will of course be fully endorsed by all who either knew that great artist, or are acquainted with his influence on the instrument of which he was so consummate a master. There are, however, a few points upon which we differ from Mr. Statham. On page 5, he says 'a "three-inch" wind is obtained by a pressure which drives the water in the anemometer that distance up the further leg of the syphon-shaped glass tube.' We are under the impression that the distance should be one and a-half inches, when the difference between the two levels would then be three inches. We also totally disagree with the assertion on page 36 that the effect of a contra-oboe can be obtained from an 8-ft. oboe with a sub-octave coupler. Let the author try the 8-ft. and 16-ft. oboes at the Albert Hall, and we are sure he would be convinced.

While on the subject of reeds, we must say that we, as purists in the matter of Bach's music, cannot think of orchestral colouring as applying in any way. Mr. Statham's suggested use of the solo reeds in Bach and Mendelssohn does not commend itself to us.

His argument that 'stone, marble and iron do not assist sound vibrations' seems to us untenable. Does he consider the Chapel of King's College, Cambridge, a bad building for sound? Or would he give the Chapel Royal as an example of one favourable to musical performance? We feel he has mistaken the conditions for those necessary to the speaking

voice. There are a few misprints, and we might mention the name of C. Spackman Barker, the inventor of the pneumatic lever, as being wrongly spelt. Also, in some of the musical extracts, notably that of the slow movement of Mendelssohn's 2nd Sonata, there are wrong notes. The addition of an index would have added greatly to the convenience of the reader.

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Most country children, and many town ones, too, will be familiar with these, although collectors of these games will observe differences according to the district in which the tunes are obtained, for both games and airs have considerable variations in different parts of England.

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Subscriptions may be sent to the Treasurer of the 'Arne Memorial Fund,' R. Heming, Esq., Bank Manager, London County and Westminster Bank, Covent Garden, W.C., or through either of us. We are yours, &c.,

E. H. MOSSE (Rector),
H. E. WALL (Organist).

St. Paul's Rectory,
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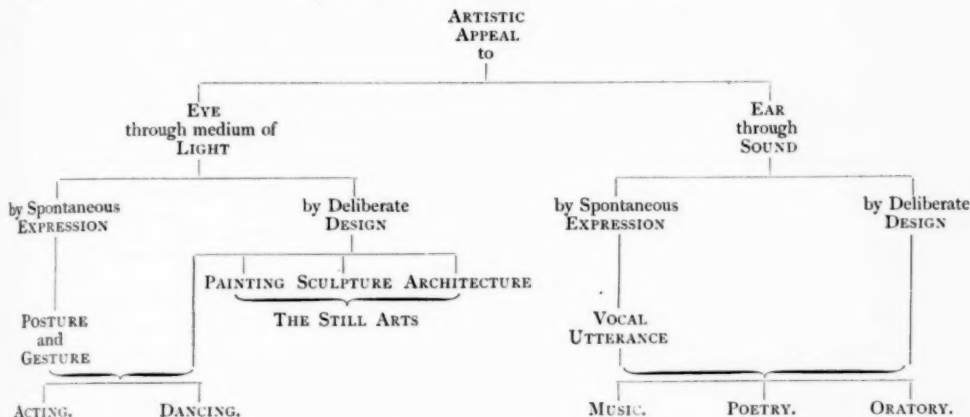
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MUSIC IN RELATION TO OTHER ARTS.

BY H. WALFORD DAVIES.

On January 29 and February 5, Dr. Walford Davies completed his three lectures on the above subject at the Royal Institution. The following is the diagram of the

artistic appeal to eye and ear used by the lecturer for the purposes of general and somewhat rough classification and correlation of the arts:



As already reported in our last issue, the lecturer attached great importance to the fact here indicated that there are two quite different elements in most of the arts, which he ventured to classify as those of *expression* and *impression*. That the first of these is found so strikingly in the arts of dancing, acting, music, poetry and oratory is due to the fact that man naturally expresses himself in infinite varieties of gesture and vocal utterance—i.e., of signs and sounds. The second and more absorbing element, that of deliberate design, is traceable to the natural love man happily possesses for order and the discernment of order, and to his progressive and ceaseless pursuit of orderliness in the things which he apprehends through eye and ear.

At the second lecture Dr. Davies discussed the relation and combination of music with its companion aural arts—poetry and oratory. He reminded the audience of the common origin of verbal and musical art, and of their habitual partnership in song. He dwelt upon the familiar difficulty experienced both in making and listening to two appeals simultaneously through the one channel, the ear. A common-sense view would seem to suggest that if two appeals are to be combined, one had better be to the eye, the other to the ear. The drawbacks of the verbal-musical compact were indeed no mere speculation of common sense, but matters of common experience. Probably the greatest music ever written was that which was free from all verbal fetters, e.g., Bach's 'Saints in Glory' Fugue, Mozart's G minor and 'Jupiter' Symphonies, Beethoven's C minor, Schubert's 'Unfinished,' Brahms's Clarinet quintet, &c. On the other hand, it is fairly obvious that certain poems are so absorbingly complete and perfect in their appeal that a musical setting would be a gross miscalculation. Dr. Beeching goes so far as to say that a fine sonnet should not even be spoken, but is at its best on the silent, written page. But though poet and musician can, and do, dispense with each other to advantage, there is yet a vast middle field where the close relations of musical and verbal utterance enable them wonderfully to enhance each other in combination. This middle ground formed the chief subject of the second lecture. Three divisions were noted in some detail: (1) that in which the words made the predominant appeal, as in plain recitative or chant; (2) that in which the music leads, as in the complex choral art of such movements as Bach's *Sanctus* or *Kyrie* in the B minor Mass; (3) that in which the two arts exist on more equal terms, as in such a perfectly balanced old song as 'It was a lover and his lass,' where not only metre but actual rhymes are minutely preserved and reflected in the music. Dr. Davies pointed out that music had yet much to learn from poetry in this last

and more equal relationship. It seems surprising how little the identities of method in each are used to attain an identical design, and it was, he said, one of the chief objects of these lectures to suggest that here is a fruitful field for artistic enterprise to-day. We have a rough idea of fitting tunes to words in rhythm and metre, though even distinguished composers violate the compact needlessly, often choosing a musical line of four feet for a poetic line of three. The square four-bar rhythm of music is painfully universal. The exquisite subtleties of poetic metre have yet to be matched in music. Where, for example, is the fine counterpart in music to the delicate metrical arrangement of Herrick's 'To daffodils'? The reflection of rhyme in melodic phrases and cadences—as in the old Shakespearean song already named—awaits cultivation in numberless attractive ways by future composers. It is, perhaps, a drawback that poetry is nearly always set to music. It might be a salutary change if (let it be supposed), for a decade, music were set to poetry. In the cases where this has been done—by Burns, for example—the results were certainly most felicitous.

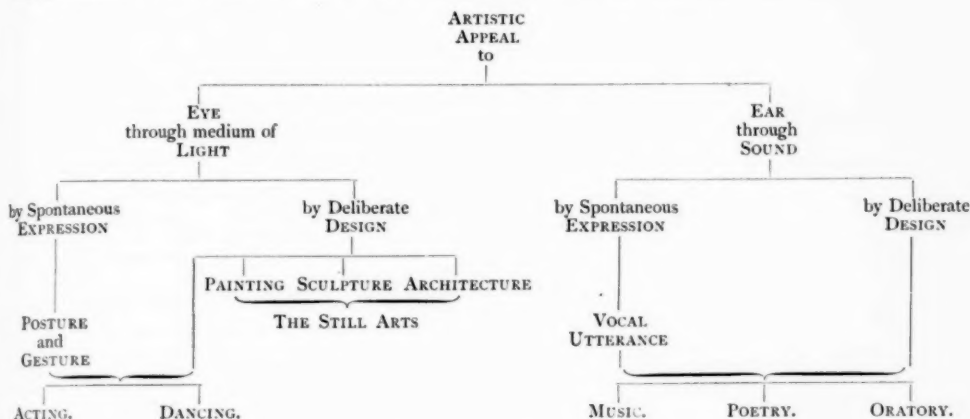
There is a suggestive current half-truth which asserts that words convey thought and music conveys feeling. The utmost that can truly be said is that words are apt to convey thought and music is apt to convey feeling. Both words and music may convey and evoke both thought and feeling, but owing to their diverse aptitudes they tend to diverge, and it is their natural divergences that make their union permanently and notoriously difficult. It was pointed out that these divergences arise chiefly in the matter of design. Spontaneous verbal utterance and spontaneous melodic utterance may mutually illumine each other at the outset, while the attempt to reconcile poetic and musical designs of any magnitude may subsequently greatly hamper both arts. No one, the lecturer imagined, ever surpassed Handel in devising an initial phrase that reproduced the verbal impulse with perfect veracity, enhancing the emotion without confusing the sense. Examples were given, and the incompatibilities were shown to arise where verbal design was violated for the sake of musical design in development, as in 'For unto us' in the 'Messiah.' It was further pointed out that, in that very chorus, Handel's masterly reversion to a colossal declamatory design of equal verbal and musical veracity (at the words 'Wonderful, Counsellor,' &c.) by a stroke of genius saved the situation. Besides the problem of divergent design, it may be seen that there is a standing practical problem in the reconciliation of the *sostenuto* of music with clear-cut, short enunciation of graphic speech. Broadly speaking, the greatest asset of song is sustained sound. And it is an awkward fact that the device which is the glory of

MUSIC IN RELATION TO OTHER ARTS.

BY H. WALFORD DAVIES.

On January 29 and February 5, Dr. Walford Davies completed his three lectures on the above subject at the Royal Institution. The following is the diagram of the

artistic appeal to eye and ear used by the lecturer for the purposes of general and somewhat rough classification and correlation of the arts:



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We ought, he believed, to realise more fully that this *alternation* of interests is true to life and to every-day experience. New thought leads to new intensity of feeling and purpose. This gives rise to strong emotional utterance, which in its turn prepares the way for a further mental effort; and so on to ever higher planes of musical and verbal achievement. It is only needed that in one and the same work neither of the two materials in which it is wrought should be strained to breaking point.

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A new orchestral work entitled 'Life's Moods,' by Mr. Arthur Hervey, was performed for the first time, and proved a well-devised series of tone-pictures of various phases of feeling. The composer conducted. The programme also included an Orchestral suite by Dr. W. H. Speer, entitled 'Cinderella,' and Mr. Edward German's 'Spring,' both directed by their composers. Songs were also given by Miss Jean Waterston and Mr. Plunket Greene. The evening programme included a concert-performance of Mascagni's 'Cavalleria Rusticana,' which aroused much enthusiasm, with Miss Esta D'Argo, Miss Lilian Tree, Miss Enid Gabell, Mr. Walter Hyde and Mr. Robert Burnett as the exponents of the characters. Dr. Sinding conducted his own scholarly Symphony in D minor, Miss Marie Novello played the solo part in Liszt's Pianoforte concerto in E flat, and the festival came to an end with a Symphonic March by Mr. Rutland Boughton. The attendance was good, and the level of the performances excellent. A pleasant feature of the event was found in the special services held at the Parish Church each afternoon. An anthem was given each day by a full choir under the direction of Mr. Chastey Hector, the organist and choirmaster of the church.

NEW SYMPHONY ORCHESTRA.

British music was well represented at the concert given at Queen's Hall on January 27. The programme opened with a set of orchestral variations on 'Old King Cole,' written by Mr. Nicholas Gatty when a Royal College student, and revised for this occasion. Their genial character carried out that of the subject, and their diatonic idiom and delicate texture were welcome features. Mr. Norman O'Neill's setting for baritone and orchestra of Keats's 'La belle dame sans merci' was rightly music of a different class, for it adequately expressed in musical terms the mystery of the poem. The baritone part was well sung by Mr. Ernest Austin. The refinement of the two British compositions was a contrast to the coarseness that disfigures parts of Tchaikovsky's fourth Symphony. The soloist of the occasion was M. Tivadar Nachez, who played his own second Violin concerto. Mr. Landon Ronald conducted all but Mr. O'Neill's work, which was performed under the composer's direction.

LONDON SYMPHONY ORCHESTRA.

Much interest was aroused by the concert given on January 31, when Elgar's Symphony was the chief work in the programme and M. Safonoff the conductor. His reading was, as one would expect, largely governed by a desire for orchestral effects of a brilliant nature, and was strongly coloured by romantic feeling. It made extraordinary demands upon the virtuosity of the players; demands which their close acquaintance with the score enabled them to meet with certainty. In the last movement the effect was exhilarating. The remainder of the programme consisted of Strauss's 'Tod und Verklärung,' a Concerto Grosso for strings, by Handel, and an excerpt from 'Parsifal.'

Beethoven's great Mass in D and Dr. Coward's Sheffield Musical Union formed a dual attraction that brought an immense audience to Queen's Hall on February 14. The extraordinary demands made by the Mass on choral singers are such that only a body of the calibre of Dr. Coward's forces can deal with them successfully. On this occasion the executive feats of the choir were a triumph. Their delivery of such choruses as the 'Et vitam venturi' was a thing to be remembered. Under Dr. Richter's direction they gave a dignified reading of the Mass, vitalised by the dramatic instinct they have acquired from Dr. Coward's training. They were heard unaccompanied in a brilliant performance—sometimes square as regards rhythm—of Bach's Motet for double-chorus, 'Sing ye to the Lord,' and an expressive interpretation of Elgar's six-part piece 'Go, song of mine.' They traversed the harmonic difficulties of the part-song with firm decision and treated the more placid sections sympathetically, but without fully plumbing their depths. Both of the smaller works were conducted by Dr. Coward. The orchestra opened the concert with Mozart's Symphony in B flat (K. 319). The soloists in the Mass were Miss Gleeson-White, Miss Phyllis Lett, Mr. Cynlais Gibbs and Mr. Robert Radford.

QUEEN'S HALL ORCHESTRA.

At the concert given on January 29, the most important work brought forward was César Franck's Symphony in D minor. This noble and impressive composition was admirably played, but it was not plain why in some places the pace was much altered. Miss Marie Hall played, and Mr. George Henschel sang.

On February 12, the Franck Symphony was repeated by request, and the high artistic value of the work was again made clear. Herr Emil Sauer delighted the audience by his fine playing of the 'Emperor' Pianoforte concerto (Beethoven), and the G minor concerto of Mendelssohn. A new Romance for strings by Sibelius was a fair success. Mr. Henry J. Wood conducted on both occasions, and displayed his customary mastery of his resources.

PHILHARMONIC SOCIETY.

At the fourth concert of the season, given on February 10, at Queen's Hall, a very long programme included a performance of Sir Hubert Parry's revised version of his fourth Symphony in E minor, which to many present was the most interesting item. William Wallace's fine symphonic poem 'Villon' opened the concert, and Mr. Landon Ronald's dramatic scena for baritone solo and orchestra, 'The lament of Shah Jehan,' was sung with much effective declamation by Mr. Edmund Burke. Herr Emil Sauer achieved his usual success in Schumann's Pianoforte concerto in A minor and some solos, including Liszt's 'Venezia e Napoli.'

Parry's Symphony is, as revised, a large and important work. It has a sort of moral programme as a basis. The first movement is headed 'Looking for it,' the second movement (an Adagio) has 'Thinking about it' as its motto, the Scherzo illustrates 'Playing on it,' and the brisk Finale 'Girt for it.' There is much to admire in the work. It displays considerable strength and vivacity, and the slow movement has much beauty. It may be hoped that the whole symphony may soon be heard again before an audience not previously tired out.

MR. JOSEPH HOLBROOKE'S ORCHESTRAL CONCERT.

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Mr. Landon Ronald shared the conducting with Mr. Holbrooke, and Mr. Robert Radford was the vocalist.

LONDON CHORAL SOCIETY.

With even more than its customary enterprise, this now apparently firmly established Society ventured to give at the Queen's Hall on February 15 the whole three parts of Granville Bantock's 'Omar Khayyam.' The performance began at 7.30 p.m. and continued with only fifteen minutes' break until after 11 p.m. It says much for the power, variety of colour and range of expression of this fine exemplification of the genius of the composer that the work held the attention throughout. In fact, the third part was in many respects the most absorbingly interesting. Further criticism of the work itself is impossible here. It must suffice to

A new orchestral work entitled 'Life's Moods,' by Mr. Arthur Hervey, was performed for the first time, and proved a well-devised series of tone-pictures of various phases of feeling. The composer conducted. The programme also included an Orchestral suite by Dr. W. H. Speer, entitled 'Cinderella,' and Mr. Edward German's 'Spring,' both directed by their composers. Songs were also given by Miss Jean Waterston and Mr. Plunket Greene. The evening programme included a concert-performance of Mascagni's 'Cavalleria Rusticana,' which aroused much enthusiasm, with Miss Esta D'Argo, Miss Lilian Tree, Miss Enid Gabell, Mr. Walter Hyde and Mr. Robert Burnett as the exponents of the characters. Dr. Sinding conducted his own scholarly Symphony in D minor, Miss Marie Novello played the solo part in Liszt's Pianoforte concerto in E flat, and the festival came to an end with a Symphonic March by Mr. Rutland Boughton. The attendance was good, and the level of the performances excellent. A pleasant feature of the event was found in the special services held at the Parish Church each afternoon. An anthem was given each day by a full choir under the direction of Mr. Chastey Hector, the organist and choirmaster of the church.

NEW SYMPHONY ORCHESTRA.

British music was well represented at the concert given at Queen's Hall on January 27. The programme opened with a set of orchestral variations on 'Old King Cole,' written by Mr. Nicholas Gatty when a Royal College student, and revised for this occasion. Their genial character carried out that of the subject, and their diatonic idiom and delicate texture were welcome features. Mr. Norman O'Neill's setting for baritone and orchestra of Keats's 'La belle dame sans merci' was rightly music of a different class, for it adequately expressed in musical terms the mystery of the poem. The baritone part was well sung by Mr. Ernest Austin. The refinement of the two British compositions was a contrast to the coarseness that disfigures parts of Tchaikovsky's fourth Symphony. The soloist of the occasion was M. Tivadar Nachez, who played his own second Violin concerto. Mr. Landon Ronald conducted all but Mr. O'Neill's work, which was performed under the composer's direction.

LONDON SYMPHONY ORCHESTRA.

Much interest was aroused by the concert given on January 31, when Elgar's Symphony was the chief work in the programme and M. Safonoff the conductor. His reading was, as one would expect, largely governed by a desire for orchestral effects of a brilliant nature, and was strongly coloured by romantic feeling. It made extraordinary demands upon the virtuosity of the players; demands which their close acquaintance with the score enabled them to meet with certainty. In the last movement the effect was exhilarating. The remainder of the programme consisted of Strauss's 'Tod und Verklärung,' a Concerto Grosso for strings, by Handel, and an excerpt from 'Parsifal.'

Beethoven's great Mass in D and Dr. Coward's Sheffield Musical Union formed a dual attraction that brought an immense audience to Queen's Hall on February 14. The extraordinary demands made by the Mass on choral singers are such that only a body of the calibre of Dr. Coward's forces can deal with them successfully. On this occasion the executive feats of the choir were a triumph. Their delivery of such choruses as the 'Et vitam venturi' was a thing to be remembered. Under Dr. Richter's direction they gave a dignified reading of the Mass, vitalised by the dramatic instinct they have acquired from Dr. Coward's training. They were heard unaccompanied in a brilliant performance—sometimes square as regards rhythm—of Bach's Motet for double-chorus, 'Sing ye to the Lord,' and an expressive interpretation of Elgar's six-part piece 'Go, song of mine.' They traversed the harmonic difficulties of the part-song with firm decision and treated the more placid sections sympathetically, but without fully plumbing their depths. Both of the smaller works were conducted by Dr. Coward. The orchestra opened the concert with Mozart's Symphony in B flat (K. 319). The soloists in the Mass were Miss Gleeson-White, Miss Phyllis Lett, Mr. Cynlais Gibbs and Mr. Robert Radford.

QUEEN'S HALL ORCHESTRA.

At the concert given on January 29, the most important work brought forward was César Franck's Symphony in D minor. This noble and impressive composition was admirably played, but it was not plain why in some places the pace was much altered. Miss Marie Hall played, and Mr. George Henschel sang.

On February 12, the Franck Symphony was repeated by request, and the high artistic value of the work was again made clear. Herr Emil Sauer delighted the audience by his fine playing of the 'Emperor' Pianoforte concerto (Beethoven), and the G minor concerto of Mendelssohn. A new Romance for strings by Sibelius was a fair success. Mr. Henry J. Wood conducted on both occasions, and displayed his customary mastery of his resources.

PHILHARMONIC SOCIETY.

At the fourth concert of the season, given on February 10, at Queen's Hall, a very long programme included a performance of Sir Hubert Parry's revised version of his fourth Symphony in E minor, which to many present was the most interesting item. William Wallace's fine symphonic poem 'Villon' opened the concert, and Mr. Landon Ronald's dramatic scena for baritone solo and orchestra, 'The lament of Shah Jehan,' was sung with much effective declamation by Mr. Edmund Burke. Herr Emil Sauer achieved his usual success in Schumann's Pianoforte concerto in A minor and some solos, including Liszt's 'Venezia e Napoli.'

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London Concerts.

ROYAL CHORAL SOCIETY.

On Ash Wednesday, February 9, this Society, as usual, performed the 'Dream of Gerontius,' under Sir Frederick Bridge. They have now given many performances of the work, and show increasing confidence in executing the difficult choruses as they get on familiar terms with the music. Their singing of the Demon music suffered from the inherent disabilities of a mammoth choir in dealing with intricate vocal parts, but their reading of the oratorio as a whole was both expressive and impressive. The soloists were Madame Edna Thornton (Angel), Mr. Gervase Elwes (Gerontius), and Mr. William Higley (Priest and Angel of the Agony), who sang with all their distinguished ability. Mr. H. L. Balfour was the organist.

AMATEUR ORCHESTRAS.

The Stock Exchange Choral and Orchestral Society gave a concert at Queen's Hall on February 2. The chief work given was Mr. Frederic Cliffe's Symphony in C minor (Op. 1), which was first performed at the Crystal Palace in 1889. Naturally it did not impress with its modernity, but rather it displayed the features, probably more acceptable to the audience, of lucidity and pleasant melody. The composer conducted a sympathetic and careful performance. Mr. Allen Gill conducted the remainder of the orchestral programme, which included Beethoven's 'Egmont' overture. Miss Enid Gabell sang Brahms's 'Rhapsody' for contralto, male chorus and orchestra, assisted by the choir, under the direction of Mr. Munro Davison. Some unaccompanied part-songs were also effectively sung.

The concert given by the Strolling Players' Orchestra, under Mr. Joseph Ivimey's direction, at Queen's Hall, on February 3, brought to a hearing Dvorák's Symphony No. 3, a work that suffers undue neglect. The task of the amateur instrumentalists was lightened with judicious 'cutting,' and the compressed version was played with spirit and in a thoroughly satisfactory manner. The string band was heard in Grieg's Suite 'Aus Holberg's Zeit,' and the complete orchestra accompanied Madame Lily Henkel in Hiller's Pianoforte concerto in F sharp minor. Songs were contributed by Madame Chrysé Davida and Mr. Roland Jackson.

CHAMBER MUSIC.

On January 26 the New String Quartet, composed of Messrs. A. E. Sammons, T. W. Petre, H. Waldo Warner, and C. Warwick Evans—four exceedingly able performers individually—gave their first concert at Bechstein Hall. Their programme consisted of Quartets by Dohnányi and Tchaikovsky, and Mr. Waldo Warner's 'Phantasie Quartet' in F.

At the chamber concert given by pupils of the Royal College of Music on January 27, Brahms's String quintet in G was the chief work performed.—The Wessely Quartet included Sir Charles Stanford's Quintet in C minor (Op. 86), in their concert at Bechstein Hall on February 2.—The Motto Quartet played familiar works in excellent style at Æolian Hall on February 15; the value of the occasion was further increased by the presence of Miss Muriel Foster (Mrs. Goetz) as vocalist.

A Pianoforte trio in F minor, by M. Volkmar Andree, produced by the London Trio in 1907, was repeated by them at their concert in Æolian Hall on February 1. Containing no striking features, it nevertheless proved an interesting work and one possessed of a certain merit. At this concert Mr. Whitehouse, the violoncellist of the Trio, undertook, in his turn, the functions of a soloist. Songs were given by Madame Helen Noldi.

At a concert of the excellent Langley-Mukle series, given at 19, Grosvenor Square, on February 1, two Phantasie-Trios were played by Miss Beatrice Langley (violin), Miss May Mukle (violoncello), and Mr. York Bowen (pianoforte). One was by Mr. Bowen, and the other the Trio by Mr. John Ireland that gained a prize in the 'Cobbett' competition.

The programme of the concert given by the London Chamber Concert Association in Novello's Music Room, on February 2, deserves to be put on record for its unconventional character. It was as follows:

Serenade in D, Op. 77a, for flute, violin and viola .. M. Reger.
Entr'acte in D minor (MS.), for oboe, clarinet, horn
and violoncello .. E. W. Naylor.
Variations in G (MS.), for oboe, clarinet, horn, bassoon
and pianoforte ..
Phantasie in E minor, for pianoforte, violin and
violoncello .. J. Friskin.
Suite in G minor, Op. 57, for flute, oboe, clarinet, horn
and bassoon .. C. H. Lefebvre.

The performance was excellent. We regret that we have no space for detailed criticism.

The Russian Trio, consisting of Messrs. Michael and Joseph Press, and Madame Vera Maurina-Press, made a highly successful début at the Steinway Hall, on Monday afternoon, February 7. The performances of these artists, who are evidently individually excellent as soloists, were always distinguished by a rare perfection of ensemble and unanimity of conception, which enabled them fully to reveal the many beauties contained in Schubert's Trio in B flat, and Tchaikovsky's in A minor (Op. 50).

Those enthusiasts in the cause of neglected old music, Miss Grace Sunderland and Mr. Frank Thistleton, announce a sixth series of recitals, the programmes of which are to be drawn from that fertile source. The series is to comprise three concerts, of which the first took place at Steinway Hall on February 16. The chief work performed was a Concerto by John Hebdén, written for two oboes, strings and harpsichord (represented by the pianoforte). The concert-givers performed a Violin and Pianoforte sonata by Veracini, and music by Handel and Purcell completed the instrumental programme. Mr. Roland Jackson contributed songs.

PIANOFORTE RECITALS.

That clever composer and pianist, Mr. York Bowen, gave a recital in both capacities at Æolian Hall on January 29. The two chief works on the programme were of his own making: the one was a new Suite for violin and pianoforte, given with M. Zacharewitsch as violinist, and the other a second Suite for pianoforte alone. Mr. Bowen played throughout with unflinching technical brilliance.

A well-chosen programme was carried out with success by Miss Kathleen Bruckshaw at Æolian Hall, on February 7. The 'Keltic' Sonata of Macdowell, Beethoven's 'Appassionata,' and pieces by Reger, Saint-Saëns, Brahms, and Chopin were played with distinction. Miss Bruckshaw also submitted two pleasant examples of her own composition—a 'Romance,' and a Suite entitled 'Moods.'

M. Benno Moiseewitch, a young pianist, made his début at Bechstein Hall on Tuesday afternoon, February 8, and gave evidence of a vivid temperament and considerable technical powers in Beethoven's 'Sonata appassionata' (Op. 57) and Schumann's 'Carnival.'

On the same evening Mr. Richard Buhlig gave the first of three recitals in the Æolian Hall. The programme, which was entirely devoted to Beethoven, contained the rarely-heard Sonata in D (Op. 10, No. 3), the thirty-two Variations in C minor, and the last two Sonatas (Op. 110 and Op. 111). At his second recital, on February 15, Mr. Buhlig gave a fine performance of Schubert's Sonata in G major (Op. 78). He also showed his artistic powers to much advantage in Brahms's early Sonata in F sharp minor (Op. 2), and the same master's Pianoforte pieces (Op. 119).

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London Concerts.

ROYAL CHORAL SOCIETY.

On Ash Wednesday, February 9, this Society, as usual, performed the 'Dream of Gerontius,' under Sir Frederick Bridge. They have now given many performances of the work, and show increasing confidence in executing the difficult choruses as they get on familiar terms with the music. Their singing of the Demon music suffered from the inherent disabilities of a mammoth choir in dealing with intricate vocal parts, but their reading of the oratorio as a whole was both expressive and impressive. The soloists were Madame Edna Thornton (Angel), Mr. Gervase Elwes (Gerontius), and Mr. William Higley (Priest and Angel of the Agony), who sang with all their distinguished ability. Mr. H. L. Balfour was the organist.

AMATEUR ORCHESTRAS.

The Stock Exchange Choral and Orchestral Society gave a concert at Queen's Hall on February 2. The chief work given was Mr. Frederic Cliffe's Symphony in C minor (Op. 1), which was first performed at the Crystal Palace in 1889. Naturally it did not impress with its modernity, but rather it displayed the features, probably more acceptable to the audience, of lucidity and pleasant melody. The composer conducted a sympathetic and careful performance. Mr. Allen Gill conducted the remainder of the orchestral programme, which included Beethoven's 'Egmont' overture. Miss Enid Gabell sang Brahms's 'Rhapsody' for contralto, male chorus and orchestra, assisted by the choir, under the direction of Mr. Munro Davison. Some unaccompanied part-songs were also effectively sung.

The concert given by the Strolling Players' Orchestra, under Mr. Joseph Ivimey's direction, at Queen's Hall, on February 3, brought to a hearing Dvorák's Symphony No. 3, a work that suffers undue neglect. The task of the amateur instrumentalists was lightened with judicious 'cutting,' and the compressed version was played with spirit and in a thoroughly satisfactory manner. The string band was heard in Grieg's Suite 'Aus Holberg's Zeit,' and the complete orchestra accompanied Madame Lily Henkel in Hiller's Pianoforte concerto in F sharp minor. Songs were contributed by Madame Chrysé Davida and Mr. Roland Jackson.

CHAMBER MUSIC.

On January 26 the New String Quartet, composed of Messrs. A. E. Sammons, T. W. Petre, H. Waldo Warner, and C. Warwick Evans—four exceedingly able performers individually—gave their first concert at Bechstein Hall. Their programme consisted of Quartets by Dohnányi and Tchaikovsky, and Mr. Waldo Warner's 'Phantasie Quartet' in F.

At the chamber concert given by pupils of the Royal College of Music on January 27, Brahms's String quintet in G was the chief work performed.—The Wessely Quartet included Sir Charles Stanford's Quintet in C minor (Op. 86), in their concert at Bechstein Hall on February 2.—The Motto Quartet played familiar works in excellent style at Æolian Hall on February 15; the value of the occasion was further increased by the presence of Miss Muriel Foster (Mrs. Goetz) as vocalist.

A Pianoforte trio in F minor, by M. Volkmar Andree, produced by the London Trio in 1907, was repeated by them at their concert in Æolian Hall on February 1. Containing no striking features, it nevertheless proved an interesting work and one possessed of a certain merit. At this concert Mr. Whitehouse, the violoncellist of the Trio, undertook, in his turn, the functions of a soloist. Songs were given by Madame Helen Noldi.

At a concert of the excellent Langley-Mukle series, given at 19, Grosvenor Square, on February 1, two Phantasie-Trios were played by Miss Beatrice Langley (violin), Miss May Mukle (violoncello), and Mr. York Bowen (pianoforte). One was by Mr. Bowen, and the other the Trio by Mr. John Ireland that gained a prize in the 'Cobbett' competition.

The programme of the concert given by the London Chamber Concert Association in Novello's Music Room, on February 2, deserves to be put on record for its unconventional character. It was as follows:

Serenade in D, Op. 77a, for flute, violin and viola .. M. Reger.
Entr'acte in D minor (MS.), for oboe, clarinet, horn
and violoncello .. E. W. Naylor.
Variations in G (MS.), for oboe, clarinet, horn, bassoon
and pianoforte ..
Phantasie in E minor, for pianoforte, violin and
violoncello .. J. Friskin.
Suite in G minor, Op. 57, for flute, oboe, clarinet, horn
and bassoon .. C. H. Lefebvre.

The performance was excellent. We regret that we have no space for detailed criticism.

The Russian Trio, consisting of Messrs. Michael and Joseph Press, and Madame Vera Maurina-Press, made a highly successful début at the Steinway Hall, on Monday afternoon, February 7. The performances of these artists, who are evidently individually excellent as soloists, were always distinguished by a rare perfection of ensemble and unanimity of conception, which enabled them fully to reveal the many beauties contained in Schubert's Trio in B flat, and Tchaikovsky's in A minor (Op. 50).

Those enthusiasts in the cause of neglected old music, Miss Grace Sunderland and Mr. Frank Thistleton, announce a sixth series of recitals, the programmes of which are to be drawn from that fertile source. The series is to comprise three concerts, of which the first took place at Steinway Hall on February 16. The chief work performed was a Concerto by John Hebdén, written for two oboes, strings and harpsichord (represented by the pianoforte). The concert-givers performed a Violin and Pianoforte sonata by Veracini, and music by Handel and Purcell completed the instrumental programme. Mr. Roland Jackson contributed songs.

PIANOFORTE RECITALS.

That clever composer and pianist, Mr. York Bowen, gave a recital in both capacities at Æolian Hall on January 29. The two chief works on the programme were of his own making: the one was a new Suite for violin and pianoforte, given with M. Zacharewitsch as violinist, and the other a second Suite for pianoforte alone. Mr. Bowen played throughout with unflinching technical brilliance.

A well-chosen programme was carried out with success by Miss Kathleen Bruckshaw at Æolian Hall, on February 7. The 'Keltic' Sonata of Macdowell, Beethoven's 'Appassionata,' and pieces by Reger, Saint-Saëns, Brahms, and Chopin were played with distinction. Miss Bruckshaw also submitted two pleasant examples of her own composition—a 'Romance,' and a Suite entitled 'Moods.'

M. Benno Moisewitch, a young pianist, made his début at Bechstein Hall on Tuesday afternoon, February 8, and gave evidence of a vivid temperament and considerable technical powers in Beethoven's 'Sonata appassionata' (Op. 57) and Schumann's 'Carnival.'

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OTHER RECITALS.

Two matinée recitals have been given at Æolian Hall, under the management of Messrs. Chappell, in furtherance of their scheme for bringing little-known English artists before the public. Both Miss Clara Butterworth and Miss Marjorie Hayward, who appeared on January 27, were fully worthy of a hearing, but it cannot be said that they stood in great need of it. The rich vocal quality and expressiveness of Miss Butterworth's singing and the purity and sympathy of Miss Hayward's violin playing had already received recognition. At the second matinée, which took place on February 10, the programme was provided by Miss Alice Baxter (vocalist) and Mr. Cecil Baumer (pianist), and was carried out with success.

Madame Nina Menzies raised her recital at Queen's Hall, on February 1, above the ordinary level of interest by securing the assistance of the New Symphony Orchestra, under Mr. Landon Ronald. Three songs from Alexandre Georges' 'Miarka' were the chief unfamiliar items in the programme, which included two of Wagner's fugitive vocal pieces and a Puccini excerpt. The orchestra played Schubert's 'Unfinished' Symphony, and Mr. J. D. Davis's tone-poem, 'The Maid of Astolat.'

At the concert given by Miss Ethel Barns (violin) and Mr. Charles Phillips (vocalist) at Bechstein Hall on the same date, a Violin and Pianoforte sonata in G by Guillaume Lekeu supplied the chief interest. Miss May Elliot was the pianist. Mr. Phillips's contributions included the four 'Serious songs' of Brahms.

Evidence of the steady progress made by Master Eddy Brown in the art of violin playing was given at his recital at Queen's Hall on February 2. He dealt decisively with Paganini's Concerto (Op. 6), without, however, completely subduing all the unruly portions, with Saint-Saëns's 'Havanaise,' and with a Handel Sonata. Mr. Charlton Keith played accompaniments, and Miss Ada Forrest contributed songs.

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A joint recital was given at Æolian Hall, on February 4, by Miss Myrtle Meggy (pianoforte) and Mr. Horace Fellowes (violin). Miss Meggy showed a leaning towards Mendelssohn in the choice of solos. Mr. Fellowes played two movements from a Concerto by Mr. J. C. Ames, accompanied by Mr. Stanley Hawley.—Mr. Johan Rasch (violinist) and Mr. Lloyd Hartley (pianoforte), gave a recital at Steinway Hall on February 7; their programme consisted of Sonatas by Schumann, Beethoven and César Franck.

On the same day six organ students of the Royal Academy of Music—Miss E. M. Fulton, Miss M. Detmar, Mr. A. Rowley, Mr. E. H. Hollingham, Mr. H. Perry and Mr. S. Duncan—gave an interesting recital at the Academy.

On Saturday, February 5, Mr. Felix Salmond gave his second Violoncello recital at Bechstein Hall. He is a young and very talented artist, who, in Boëllmann's Variations Symphoniques and the Andante from Dvořák's Concerto in B minor, showed himself to be the possessor of a beautiful tone and advanced technique. With the valuable assistance of his mother, Mrs. Norman Salmond, at the pianoforte, he gave in addition a musically excellent performance of César Franck's beautiful Violin sonata in A major (as arranged for violoncello by the composer).

Two recitals have been given by Miss Elena Gerhardt, whose appearances are becoming a familiar and always welcome feature in the London concert season. As usual she chose to build up her programmes with familiar material,

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Miss Dorothy Dorning (violinist) and Miss Marjorie Dorning (pianist) made a successful first appearance at Æolian Hall on February 17.

Suburban Concerts.

On January 29 the Alexandra Palace Choral and Orchestral Society gave Elgar's 'The Apostles,' under the direction of Mr. Allen Gill. The soloists were Miss Perceval Allen, Miss Gertrude Lonsdale, Mr. Webster Millar, Mr. Thorpe Bates, Mr. Charles Knowles, and Mr. Julien Henry. A large audience showed every appreciation of a notable performance.

The St. Peter's Choral Society, Brockley, gave an excellent performance of 'Hiawatha,' Parts 1 and 2, with selections from Part 3, on February 1, under the direction of Dr. C. J. Frost. The solo vocalists were Miss Jessie Hudson, a young and promising singer, Mr. William Maxwell and Mr. Dan Price. A small orchestra of professional strings, under the direction of Mr. George Wilby, did efficient service, and Mr. John Curran accompanied.

The St. Martin's Choral Society, Gospel Oak, performed Smart's 'Bride of Dunkerron' at St. Martin's Parish Hall, on February 3, when the choir gave evidence of careful training under their conductor, Mr. G. A. Hardesty. The solo vocalists were Miss Winifred Marwood, Mr. Ben Calvert and Mr. Charles Roff. The programme also included Elgar's choral song 'On the Ahn,' from the 'Bavarian Highlands,' Miss F. H. Puzey's part-song 'When the pearly dews are sleeping,' Fanning's 'Song of the Vikings,' and the orchestra played German's 'Henry VIII.' Dances.

A concert of sacred music was given on February 15, by the Emmanuel (Lambeth) Choral Society. The choir, under the direction of Mr. R. C. Law, organist and choirmaster of Emmanuel Church, rendered creditably part-songs and choruses, and the concert concluded with Mendelssohn's 'As the hart pants' (42nd Psalm). The performance reflected much credit on the training of the choir and soloists by the conductor.

MUSIC IN CANADA.

The annual cycle of concerts given by the Mendelssohn Choir of Toronto, which came to an end in the last week of January, met with the usual practical appreciation at the hands of the musical public, the large hall, seating 3,200, being filled to overflowing at every evening's performance. The audiences numbered many visitors from cities across the international boundary line, including music-lovers from New York, Detroit, Cincinnati, Pittsburg, Buffalo, Chicago and other points. The splendid Theodore Thomas Orchestra, of Chicago, had been engaged at practically its full strength, the soloists for the series being Busoni (pianist), Mrs. Rider-Kelsey and Mrs. Sharp Herdieu (sopranos), Mr. George Hanlin (tenor), and Messrs. Claude Cunningham and Marion Green (baritones).

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The Choir gave a concert at Buffalo, N.Y., on the 14th inst., and two concerts at Cleveland, Ohio, on the evenings of the 15th and 16th inst., assisted by the Theodore Thomas Orchestra, and by Messrs. Claude Cunningham and Herbert Witherspoon, soloists. At these concerts, selections from the Toronto repertoire for this season were given, besides shorter works by Gounod, Brockway, Vogt, Elgar, and others.

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English words by W. G. ROTHERY.

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Molto sostenuto.

SOPRANO. *p* The moon's warm beams are fall - ing In rays of gold - en light, . . The

ALTO. *p* The moon's warm beams are fall - ing In rays of gold - en light, . . The

TENOR. *p* The moon's warm beams are fall - ing In rays of gold - en light, . . The

BASS. *p* The moon's warm beams are fall - ing In rays of gold - en light, . . The

Molto sostenuto.

(For practice only.) *p*

wea - ry earth is sleep - ing Through - out the peace - ful night,

wea - ry earth is sleep - ing Through - out the peace - ful night,

wea - ry earth is sleep - ing Through - out the peace - ful night,

wea - ry earth is sleep - ing Through - out the peace - ful night, the earth is

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wea - ry earth is sleep - ing Through - out the peace - ful night,

wea - ry earth is sleep - ing Through - out the peace - ful night,

wea - ry earth is sleep - ing Through - out the peace - ful night,

wea - ry earth is sleep - ing Through - out the peace - ful night, the earth is

p

p
the earth is sleep-ing throughout the night; The mountain height is
the earth is sleep-ing throughout the night; The mountain height is
the earth is sleep-ing throughout the night; The mountain height is
sleep-ing . . . throughout the peace-ful night; The mountain height is

mf dream-ing, The brook-let's mur-mur dies, *p* Sweet-ly the an-gels are
mf dream-ing, The brook-let's mur-mur dies, *p* Sweet-ly the an-gels are
mf dream-ing, The brook-let's mur-mur dies, . . . *p* Sweet-ly the an-gels are
mf dream-ing, The brook-let's mur-mur dies, *p* Sweet-ly the an-gels are

p sing-ing A-mid the ho-ly skies, the ho-ly
sing-ing A-mid the ho-ly skies, the ho-ly
sing-ing A-mid the ho-ly skies, the ho-ly
sing-ing A-mid the ho-ly skies, a-mid the ho-ly

The musical score is written for a vocal soloist and piano accompaniment. It features three systems of music. The first system contains the first line of the vocal melody and the piano accompaniment. The second system contains the second line of the vocal melody and the piano accompaniment. The third system contains the third line of the vocal melody and the piano accompaniment. The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The vocal melody is written on a single staff, and the piano accompaniment is written on two staves. The lyrics are written below the vocal staff. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The score is a page from a larger work, as indicated by the page number (2) at the bottom.

p
the earth is sleep-ing throughout the night; The mountain height is
the earth is sleep-ing throughout the night; The mountain height is
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The musical score is written for voice and piano. It features three systems of music. Each system has four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The lyrics are printed below the vocal staves, with some words appearing on multiple lines to match the melody. The piano part provides harmonic support with chords and melodic lines.

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

p

- pressed, Come thoughts of love, nev - er fail - ing, Bring - ing them peace and

- pressed, Come thoughts of love, nev - er fail - ing, Bring - ing them peace and

- pressed, Come thoughts of love, nev - er fail - ing, Bring - ing them peace and

- pressed, Come thoughts of love, nev - er fail - ing, Bring - ing them peace and

rest, love, nev - er fail - ing, brings peace and

rest, love, nev - er fail - ing, brings peace and

rest, love, nev - er fail - ing, brings peace and

rest, Comes love, nev - er fail - ing, . . . bring - ing them peace and

p

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

skies. . . And borne up - on the night - wind, To hearts by toil o'er -

- pressed, Come thoughts of love, nev - er fail - ing, Bring - ing them peace and

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rest, love, nev - er fail - ing, brings peace and

rest, love, nev - er fail - ing, brings peace and

rest, love, nev - er fail - ing, brings peace and

rest, Comes love, nev - er fail - ing, . . . bring - ing them peace and

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

bright, Sad - ly I gaze through the dark - ness, so sad - ly, Lone in the

bright, Sad - ly I gaze through the dark - ness, so sad - ly, in the

bright, I sad - ly gaze through the dark - ness, so sad - ly, in the

bright, I . . gaze through the dark - ness, Lone in the si - - lent

si - lent night, lone . . in the night, lone . . in the si - lent night. . .

night, . . lone . . in the night, lone . . in the si - lent night. . .

night, . . lone . . in the night, lone . . in the si - lent night. . .

night, . . lone . . in the night, . . in the night. . .

dim. e rall.

dim. e rall.

dim. e rall.

dim. e rall.

dim. e rall.

dim. e rall.

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

rest. A maid - en doth stand at her win - dow, Her ta - per is gleam - ing

bright, Sad - ly I gaze through the dark - ness, so sad - ly, Lone in the

bright, Sad - ly I gaze through the dark - ness, so sad - ly, in the

bright, I sad - ly gaze through the dark - ness, so sad - ly, in the

bright, I . . gaze through the dark - ness, Lone in the si - - lent

si - lent night, lone . . in the night, lone . . in the si - lent night. . .

night, . . lone . . in the night, lone . . in the si - lent night. . .

night, . . lone . . in the night, lone . . in the si - lent night. . .

night, . . lone . . in the night, . . in the night. . .

mf p dim. e rall.

mf p dim. e rall.

mf p dim. e rall.

mf p dim. e rall.

mf p dim. e rall.

mf p dim. e rall.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, February 15, 1910.

Puccini's nerve-racking opera 'Tosca' has now been added to the repertoire of the Imperial Court Opera Theatre. The three leading parts (Tosca, Caravadosi and Scarpia) were sung by Fräulein Marcel and Messrs. Schmedes and Demuth. Director v. Weingartner, who conducted, presented the work excellently. A new and effective *mise en scène* had also been provided. It is, however, questionable if our public will get used to the horrors of the libretto, and it will probably depend on this whether the opera becomes a permanent addition to the repertoire. A recent revival of Auber's 'Fra Diavolo' has again caused the wish that one might be able, in this and similar light operas, to hear the soloists and orchestra of the Court Opera in a smaller place, as the musical details and the spoken dialogue are often partly lost owing to the enormous dimensions of the Opera House. At the Volksoper, Director Simons had considerable success with the revival of the almost forgotten opera 'La Gioconda,' by Ponchielli. In the title-part, Fräulein Wenger gave evidence of great dramatic powers, the ensembles had been excellently studied, and the mounting of the work was both picturesque and brilliant. Two orchestral novelties, an Overture by Scheinpflug and a Symphony by Sibelius, aroused interest at the Philharmonic Concerts, another feature of which was the second appearance this season of Herr Moriz Rosenthal. On the occasion of the tenth anniversary of its foundation the Konzertverein gave a festival concert at which the conductor, Herr Ferdinand Löwe, was the recipient of many honours. Recitals, which during Carnival time were not frequent, are now given in abundance. Few artists have been able to arouse sufficient interest to fill the great hall of the Musikverein, but among the more successful were Fräulein Marcel, from the Imperial Opera, the much-fêted pianist, Alfred Grünfeld, and that wonderful violinist, Eugène Ysaÿe, whose concert this year, as always, formed the climax of the season.

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Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BELFAST.

One of our most flourishing young Societies, the Clarence Place Choral Union, gave an interesting concert on January 27, at which, in addition to a miscellaneous selection, Somervell's 'The forsaken merman' and Bridge's 'The forging of the anchor' were performed. The concert was conducted by Mr. Herbert Ellingford, and the chorus work reflected credit on his careful training. Mr. J. F. Newel was the principal solo singer. The selection of the second work was a happy one, as the author of the words, Sir Samuel Ferguson, was a native of Belfast, and the centenary of his birth will be celebrated this month. Sir Samuel, besides being a very learned and cultivated Irish scholar, was far above the average of minor poets, and his native city is naturally proud of his fame.

On January 29 the third of the Queen's University Chamber Concerts had the Brodsky Quartet as its principal attraction, with Madame Gertrude Drinkwater as vocalist. The most notable items were the splendid rendering of Bach's 'Giaccona,' by Dr. Brodsky, and the performance of Beethoven's last Quartet (Op. 135), which is so rarely heard.

The third subscription concert of the Philharmonic Society was of a miscellaneous character, the Society's own work being restricted to the glorious 'Crucifixus' from Bach's B minor Mass, and some part-songs. The artists engaged were of the best: Herr van Rooy and Madame Edna Thornton, vocalists, with Miss Dorothy Bridson, violin, and Madame Fischer Sobell, pianoforte.

Mr. Ernest Harcourt, conductor of the Norwich Orchestral Union, has been awarded the prize of two guineas for the most suitable setting of Mr. Rudyard Kipling's 'Patrol Song,' written for the Scouts.

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The same evening Mr. Arthur Cooke gave a Chopin recital in the large Lecture Theatre of the Midland Institute, in connection with the School of Music of which he has, some short time ago, been appointed one of the professors of the pianoforte. His finest performance, in which he excelled, was the first Scherzo in B minor, Op. 20, known as 'Le banquet infernal.'

An artistic and interesting concert was given in the New Temperance Hall, on January 24. The artists were Miss Maria Ricardi, Miss Marie Wadia, Mr. Maurice D'Oisly, Mr. Cecil Pearson, and Mr. Aldo Antonietti (violin), and Miss Mary Burgess (accompanist).

Madame Clara Butt and Mr. Kennerley Rumford gave a successful concert in the Town Hall on January 25, with the assistance of the sisters Pauline, Ethel, and Hazel Hook, and Mr. Harold Wilde. The instrumental portion of the programme comprised violin and violoncello solos by Mr. Tivadar Nachez and Mr. W. H. Squire. The accompanist was Mr. Arthur E. Godfrey.

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The Birmingham Symphony Orchestra gave a concert in the Town Hall on February 1, conducted by M. Wassili Safonoff, which proved an event of special attraction, inasmuch as the eminent Russian conductor made his debut here on this occasion. He created an enormous sensation, and with only two rehearsals he seemed to have transformed our local rank and file into an entirely new organization, for they played as they have never done before. His remarkable reading of Beethoven's overture 'Leonora' No. 3, Tchaikovsky's fourth Symphony, Mozart's Serenade for strings, 'Eine Kleine Nachtmusik,' and Strauss's symphonic tone-poem 'Tod und Verklärung,' was quite a revelation.

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The Birmingham Choral and Orchestral Association gave their 252nd concert in the Town Hall, on February 5, under their conductor, Mr. Joseph Adams. The principal choral work was Brahms's 'Song of Destiny,' which received an artistic and impressive interpretation; indeed, it was one of the best things the choir have done for some time past. The programme contained almost too many items for a Saturday popular concert, and only passing reference can be made to such well-known numbers as Schubert's 'The song of Miriam,' the same composer's 'Unfinished' Symphony, Elgar's beautiful choral suite, 'From the Bavarian Highlands,' and Sibelius's graphic symphonic poem 'Finlandia.' The vocalist was Miss Euneta Truscott.

Mr. Max Mossel's third drawing room concert of the current series was held at the Grosvenor Room, Grand Hotel, on February 10. The whole programme was devoted to a vocal and pianoforte recital by Miss Agnes Nicholls and Miss Frida Kindler, the accompanist being Mr. Hamilton Harty. Miss Agnes Nicholls, who was in excellent voice, sang nearly twenty songs, all given with consummate art.

Miss Elena Gerhardt gave one of her delightful and artistic recitals of German Lieder in the Grosvenor Room, Grand Hotel, on February 14, assisted by Miss Paula Hegner, who acted in the dual capacity of accompanist and solo pianist. The Birmingham Temperance Philharmonic Choral Society's concert, given in the Town Hall on February 12, met with great success. The choir sang with much ability, and with fine attack, part-songs by Eaton Fanning, Edward Elgar and Dudley Buck. The rest of the programme was of a miscellaneous character, the principal feature being an operatic recital in costume of Flotow's 'Martha,' Act II., given by Madame Pollack's opera company. Señor José Soler Gomez was the solo violinist. The Clifton Quintet gave their third chamber concert at Queen's College on February 15, which included a scholarly rendering of César Franck's Quartet in D major, and Mozart's Pianoforte and String quartet in G minor.

The Midland Musical Society gave in the Town Hall, on February 19, the complete cycle of Coleridge-Taylor's 'Songs of Hiawatha,' with remarkable artistic results. Mr. A. J. Cotton conducted, and the solo vocalists, Madame Effie Thomas, Mr. John Collett, and Mr. Harry Bannister, were of distinct merit.

BRISTOL.

The Bristol Symphony Orchestra, led by Mr. Maurice Alexander, gave a concert at the Victoria Rooms on February 2. Under the direction of Mr. F. S. Gardner some favourable compositions were interpreted in a satisfactory manner. The most important works performed were Mendelssohn's 'Scotch' Symphony and Beethoven's Concerto for pianoforte, violin, and violoncello with orchestra, (Op. 56). The soloists in the latter were Messrs. G. F. Blanchard, Percival Hodgson, and Roger Bucknall. Other features in the programme were Wagner's overture to 'Die Meistersinger,' Ballet Suite No. 1 (Gluck-Mottl), and Sullivan's 'Di Ballo' Overture. Madame Le Mar, the vocalist, experienced an enthusiastic reception, and her songs were much admired.

Colston Hall was crowded on February 3, when the Bristol Royal Orpheus Glee Society had their Ladies' Night. Mr. Lloyd Chandos was the special soloist, and he distinguished himself in several pieces with the choir, his principal effort being in R. Gené's 'Italian Salad,' which in accordance with the desire of the auditors was repeated. A novelty as far as the choir was concerned consisted of 'Walpurga,' a choral ballad by F. Hegar, full of contrasts. It produced a favourable impression. Other contributions which found favour were 'The old soldier's dream' (Peter Cornelius), 'The death of Hector' (Bexfield), 'Feasting, I watch' (Elgar), and 'When evening's twilight' (J. L. Hatton). Under the efficient direction of Mr. George Riseley, the programme was admirably rendered, and probably no concert given by the Society from its inception sixty-six years ago has been more enjoyed. On February 5,

to mark their appreciation of the honour conferred upon Mr. Riseley by his appointment as Sheriff of Bristol, the Society entertained him at a complimentary supper at the Grand Hotel, under the presidency of Mr. S. L. Usher.

The third of the Subscription Chamber Concerts at the Victoria Rooms on February 7 was well attended, the players being Miss Fanny Davies (pianoforte), M. Achille Rivarde (violin), and Mr. Johann C. Hock (violoncello). Miss Davies and M. Rivarde were associated in Beethoven's Sonata in A major (Op. 4), and their fine interpretation was much appreciated. Another gratifying performance was Tchaikovsky's Trio (Op. 50). There were solos for the pianoforte and violin, and the latter were ably accompanied by Mr. W. E. Fowler.

On February 10 the Clifton Quintet gave their third concert of the season at the Victoria Rooms, and gratified a large audience with their effective rendering of some admired compositions. The performers were Messrs. Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), Percy Lewis (violoncello), and Herbert Parsons (pianoforte). The scheme comprised César Franck's Quartet in D major for strings, Mozart's Quartet in G minor for pianoforte, violin, viola and violoncello, and solos by Messrs. Alexander and Parsons. Miss Evelyn Beeton, the vocalist, charmed the audience by her tasteful delivery of German Lieder.

Mr. Edwin H. Lemare gave a series of recitals on the fine organ at Colston Hall on February 9 and 10, with remarkable success. The programmes comprised a varied and interesting selection both of pure organ music and of arrangements of orchestral music, prominent among the former being Rheinberger's twelfth Sonata, Bach's Toccata in F and Prelude and Fugue in F, Mendelssohn's first Organ sonata, and the recitalist's own Rondo capriccio, while among the latter were Tchaikovsky's Overture-Fantaisie, 'Romeo and Juliet,' and some Wagnerian selections.

There was considerable interest experienced in a lecture on 'Milton and Music' by Sir Frederick Bridge in the Hall of the Merchant Venturers' Technical College, on February 16. The setting of 'Comus' by Henry Lawes was interpreted by Miss Whitmore, Mr. H. Clutterbuck, members of the Bristol Cathedral choir, and a string quartet, under Mr. Hubert Hunt. The music was excellently rendered, and Sir Frederick Bridge complimented those who took part.

DEVON AND CORNWALL.

With popular prices, and under special conditions enforced by the Corporation, Mr. David Parkes used the Plymouth Guildhall for the appearance of his excellent male choir, known as the Plymouth Orpheus, on January 26. This band of ninety well-balanced voices evidenced good training by their distinct enunciation, accurate intonation and attainment of special effects in pieces by Boulanger, Cornelius, Johnson, and MacDowell ('The dance of the Gnomes'). Mr. Parkes gave organ solos; Madame Tydfil Freeman was the vocalist, and Miss Daisy Hawke the pianist. For charitable purposes four performances were given by the operatic society of St. Dunstan's Abbey School, commencing on January 31, of a well-arranged interlude from Mendelssohn's 'Midsummer Night's Dream,' under the direction of the Misses Bartlett, Beattie and Doris Hambley, who also played the accompaniments. The Zion male-voice choir gave a concert in the Elburton suburb, conducted by the Rev. S. G. Jenkins, on February 2, and on the same date at Plymouth, Dr. Weekes' Orchestral Society gave its second concert, including the symphonies Haydn in G, No. 13, and Tchaikovsky's 'Pathétique,' and a novelty was given in Landon Ronald's 'Birthday overture.' Mr. Walter Weekes conducted the second half of the programme, including the Tchaikovsky Symphony. A miscellaneous concert on February 7, at Plymouth, brought forward an excellent little orchestra of twenty players conducted by Mr. R. Ball, when a 'Serenade' by Leonecavallo, and a 'Réverie du soir' (Saint-Saëns) were in the programme. The soloists were Mrs. H. R. Freeman (violoncello), Miss Florence Woodland (violin), and a quartet of vocalists. Mr. Frank Winterbottom, at his third Symphony concert at Stonehouse, on February 15, introduced a novelty in the Scherzo 'D'après une ballade de Goethe' ('L'Apprenti sorcier') of Dukas, and

associated with Miss Muriel Foster were Miss Dorothy Silk, Madame Minadieu, and Dr. Theo. Liehammer (vocalists), Miss Fanny Davies and her pupil, Miss Kathleen Arnold (pianoforte). The accompanist was Mr. Hamilton Harty.

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The Bristol Symphony Orchestra, led by Mr. Maurice Alexander, gave a concert at the Victoria Rooms on February 2. Under the direction of Mr. F. S. Gardner some favourable compositions were interpreted in a satisfactory manner. The most important works performed were Mendelssohn's 'Scotch' Symphony and Beethoven's Concerto for pianoforte, violin, and violoncello with orchestra, (Op. 56). The soloists in the latter were Messrs. G. F. Blanchard, Percival Hodgson, and Roger Bucknall. Other features in the programme were Wagner's overture to 'Die Meistersinger,' Ballet Suite No. 1 (Gluck-Mottl), and Sullivan's 'Di Ballo' Overture. Madame Le Mar, the vocalist, experienced an enthusiastic reception, and her songs were much admired.

Colston Hall was crowded on February 3, when the Bristol Royal Orpheus Glee Society had their Ladies' Night. Mr. Lloyd Chandos was the special soloist, and he distinguished himself in several pieces with the choir, his principal effort being in R. Genée's 'Italian Salad,' which in accordance with the desire of the auditors was repeated. A novelty as far as the choir was concerned consisted of 'Walpurga,' a choral ballad by F. Hegar, full of contrasts. It produced a favourable impression. Other contributions which found favour were 'The old soldier's dream' (Peter Cornelius), 'The death of Hector' (Bexfield), 'Feasting, I watch' (Elgar), and 'When evening's twilight' (J. L. Hatton). Under the efficient direction of Mr. George Riseley, the programme was admirably rendered, and probably no concert given by the Society from its inception sixty-six years ago has been more enjoyed. On February 5,

to mark their appreciation of the honour conferred upon Mr. Riseley by his appointment as Sheriff of Bristol, the Society entertained him at a complimentary supper at the Grand Hotel, under the presidency of Mr. S. L. Usher.

The third of the Subscription Chamber Concerts at the Victoria Rooms on February 7 was well attended, the players being Miss Fanny Davies (pianoforte), M. Achille Rivarde (violin), and Mr. Johann C. Hock (violoncello). Miss Davies and M. Rivarde were associated in Beethoven's Sonata in A major (Op. 4), and their fine interpretation was much appreciated. Another gratifying performance was Tchaikovsky's Trio (Op. 50). There were solos for the pianoforte and violin, and the latter were ably accompanied by Mr. W. E. Fowler.

On February 10 the Clifton Quintet gave their third concert of the season at the Victoria Rooms, and gratified a large audience with their effective rendering of some admired compositions. The performers were Messrs. Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), Percy Lewis (violoncello), and Herbert Parsons (pianoforte). The scheme comprised César Franck's Quartet in D major for strings, Mozart's Quartet in G minor for pianoforte, violin, viola and violoncello, and solos by Messrs. Alexander and Parsons. Miss Evelyn Beeton, the vocalist, charmed the audience by her tasteful delivery of German Lieder.

Mr. Edwin H. Lemare gave a series of recitals on the fine organ at Colston Hall on February 9 and 10, with remarkable success. The programmes comprised a varied and interesting selection both of pure organ music and of arrangements of orchestral music, prominent among the former being Rheinberger's twelfth Sonata, Bach's Toccata in F and Prelude and Fugue in F, Mendelssohn's first Organ sonata, and the recitalist's own Rondo capriccio, while among the latter were Tchaikovsky's Overture-Fantaisie, 'Romeo and Juliet,' and some Wagnerian selections.

There was considerable interest experienced in a lecture on 'Milton and Music' by Sir Frederick Bridge in the Hall of the Merchant Venturers' Technical College, on February 16. The setting of 'Comus' by Henry Lawes was interpreted by Miss Whitmore, Mr. H. Clutterbuck, members of the Bristol Cathedral choir, and a string quartet, under Mr. Hubert Hunt. The music was excellently rendered, and Sir Frederick Bridge complimented those who took part.

DEVON AND CORNWALL.

With popular prices, and under special conditions enforced by the Corporation, Mr. David Parkes used the Plymouth Guildhall for the appearance of his excellent male choir, known as the Plymouth Orpheus, on January 26. This band of ninety well-balanced voices evidenced good training by their distinct enunciation, accurate intonation and attainment of special effects in pieces by Boulanger, Cornelius, Johnson, and MacDowell ('The dance of the Gnomes'). Mr. Parkes gave organ solos; Madame Tydfil Freeman was the vocalist, and Miss Daisy Hawke the pianist. For charitable purposes four performances were given by the operatic society of St. Dunstan's Abbey School, commencing on January 31, of a well-arranged interlude from Mendelssohn's 'Midsummer Night's Dream,' under the direction of the Misses Bartlett, Beattie and Doris Hambley, who also played the accompaniments. The Zion male-voice choir gave a concert in the Elburton suburb, conducted by the Rev. S. G. Jenkins, on February 2, and on the same date at Plymouth, Dr. Weekes' Orchestral Society gave its second concert, including the symphonies Haydn in G, No. 13, and Tchaikovsky's 'Pathétique,' and a novelty was given in Landon Ronald's 'Birthday overture.' Mr. Walter Weekes conducted the second half of the programme, including the Tchaikovsky Symphony. A miscellaneous concert on February 7, at Plymouth, brought forward an excellent little orchestra of twenty players conducted by Mr. R. Ball, when a 'Serenade' by Leonecavallo, and a 'Réverie du soir' (Saint-Saëns) were in the programme. The soloists were Mrs. H. R. Freeman (violoncello), Miss Florence Woodland (violin), and a quartet of vocalists. Mr. Frank Winterbottom, at his third Symphony concert at Stonehouse, on February 15, introduced a novelty in the Scherzo 'D'après une ballade de Goethe' ('L'Apprenti sorcier') of Dukas, and

also a Quartet for strings by Claudius Blanc (Messrs. Wellington, Wills, Dalling and Pike). The Symphony was Beethoven No. 1.

The Ottery St. Mary choir, on February 8, gave Stainer's 'St. Mary Magdalen,' when it was gratifying to note a marked improvement, especially in the outside parts. Mr. Stanley Chipperfield conducted. The Plympton Choral Society gave a concert on February 8, under its new conductor, Mr. David Parkes (Mr. Walter Weekes having resigned), when Lloyd's 'Hero and Leander' was performed, and several part-songs. The solo vocalists were Miss Minnie Searle and Mr. Percy Taylor. It is painful to record that owing to the rinking craze the Ivybridge Choral Society (conducted by Mr. Arthur Coombe) has ceased to exist, partly for want of a hall; and the Mannaeed and Mutley Choral Society, which has done artistic work under Mr. Manley Martin, has likewise come to an end, owing to the absorption of the members in the popular fad.

CORNWALL.

On January 30 the Torpoint String Band, conducted by Mr. H. J. Oliver, gave a concert which included a performance, with voices, of Jamouneau's cantata 'The coming of the Kingdom of Christ,' the band acquitting itself well. Lostwithiel Choral Society, at its fifth annual concert on February 2, sang Barnett's 'The ancient mariner,' Mr. A. E. Russell obtaining very good results. The principals were the Misses Euneta Truscott and B. Daniell, and Messrs. A. H. Hallett and A. E. Old. Cowen's 'The rose maiden' was creditably performed at the small village of Millbrook by the Choral and Orchestral Societies on February 3. Mr. Wedlake, the conductor, deserving praise for his evidently careful work. The performances of the Launceston Choral Society are among the best to be heard in the county, Mr. C. S. Parsonson being conductor and a musician of high attainment. McCunn's 'The lay of the last minstrel' was given on February 3. Mr. Parsonson also gave pianoforte solos by Chopin, and the band was led by Mr. A. E. Searle, who also played violin solos. Mr. Seymour Pile, conductor of the Truro Orchestral Society, obtained good performances on February 3 of a Haydn Symphony (No. 2) and Beethoven's No. 5. Considering the youth of the Society, the playing must be classed as very good. On February 4, at Devoran, the Choral Class gave a programme consisting of choruses and part-songs, conducted by Mr. W. R. Coch; and at Falmouth, on February 7, complete success attended the performance of an operetta 'Cinderella,' by the St. Mary's Choral Class, conducted by Miss E. B. Blight.

DUBLIN.

On February 3, the Dublin Orchestral Society (conductor, Dr. M. Esposito) gave the first concert for the season. The programme was as follows:—Cherubini's overture 'Les deux journées,' Schubert's Symphony in C (first time in Ireland), Wagner's 'Charfreitags Zauber,' Paul Dukas's 'L'apprenti sorcier,' Beethoven's 'Leonore' No. 3.

On February 10, a new Choral Society made its first appearance before a Dublin audience—the Orpheus Choral Society, conducted by Mr. Charles Kelly, Vicar-Choral of St. Patrick's Cathedral. The choir was heard to advantage in the following unaccompanied choral items: 'Hosanna to the son of David,' Orlando Gibbons; 'The victor's return,' Mendelssohn; 'O gladsome Light,' Sullivan; 'Homeward,' Leslie; 'Lady, rise! sweet morn's awaking,' Leslie; 'The Lord is my Shepherd,' Schubert (ladies' voices only); and 'In absence,' Buck (male voices only). Miss Agnes Treacy, Mr. Henry Beaumont, and Mr. Clyde Twelvetyres (violinist), were the soloists. Mr. George Hewson acted as accompanist.

The chief musical event of the past few months was the production for the first time in English of Saint-Saëns's opera 'Samson and Delilah' by the Moody-Manners Opera Company, at the Theatre Royal. The work created much enthusiasm, and was repeated several times during a very successful season. Of the artists who took part in the first performance, three were of Irish birth, Mr. Joseph O'Mara, Mr. William Dever and Mr. Charles Magrath. Miss Zélie de Lussan was the Delilah. Herr Eckhold conducted.

The Sunday Orchestral Concerts (conductor, Dr. Esposito) continue to be well patronised. The programmes since the Christmas holidays have included the following Symphonies: Haydn in D, Beethoven No. 7, and Wagner's 'Siegfried Idyll.' The vocalists were Madame de Vere-Sapio, Mr. Percy Whitehead, and the Misses Alice Rafter, Nettie Edwards and Queenie Eaton.

The chamber music recitals at the Royal Dublin Society have been given by the Wessely Quartet (who played for the first time here the Dohnányi Quartet in D flat); Miss Annie Lord, pianoforte recital; the Brodsky Quartet, the Walenn Quartet (their first appearance here), and the Manchester Trio (also a first appearance here). On February 2, Mr. Carl Armbruster gave an interesting lecture on 'The songs of Johannes Brahms,' assisted by Miss Pauline Cramer as vocalist.

The Feis Ceoil, or Irish musical festival, is fixed for May 9 and following days. The adjudicators are Mr. T. Tertius Noble, Mr. Joseph O'Mara, Signor Carlo Albanesi, Mr. Sigmund Beel and Mr. J. Ord Hume.

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At the tenth of Messrs. Paterson's orchestral concerts, given in the McEwan Hall on January 24, Mr. Landon Ronald conducted fine performances of works by Beethoven, Schubert, Tchaikovsky and others. The great attraction at the eleventh concert, on January 31, Dr. Cowen conducting, was the appearance of M. Emil Sauer, who played Schumann's Pianoforte concerto in A minor in superb style. The programme of the last concert, on February 9, with the exception of Haydn's Symphony in G, was devoted to excerpts from Wagner's compositions. Associated with the orchestra, M. Anton van Rooy created a great impression by his dramatic singing of the Aria from 'The Flying Dutchman,' Hans Sachs's monologue 'Wahn! Wahn!' from 'Die Meistersinger,' and 'Wotan's farewell' and the 'Fire Music' from the 'Götterdämmerung.' The purely orchestral numbers included the Introduction to Act III. and Dance of the Apprentices from 'Die Meistersinger,' the interlude from 'Siegfried,' the Funeral March 'Waldweben' from the 'Götterdämmerung,' and the 'Ride of the Valkyries.'

The third Historical Concert, given in the University Music Class-room on January 26, took the form of a recital of pianoforte compositions and songs by Schumann, dating from the period 1829-1840. The performers were Miss Fanny Davies and Miss Jean Waterston, with Mr. A. M. Henderson as accompanist.

An interesting concert was given by the Edinburgh Junior Choral Society (conductor, Mr. E. W. Winning), in the Livingstone Hall, on February 4. The chief item in the programme was Sir F. Bridge's cantata 'The Frogs and the Ox,' which received a highly creditable rendering, the singing of the choir giving abundant evidence of careful training.

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GLASGOW.

On January 25 the Choral Union gave a performance of Handel's 'Acis and Galatea' and Cliffe's 'Ode to the North-east wind.' Both works had the charm of novelty, the former not having had a place on the Choral Union's programmes for many years past and the latter being quite new. Under Dr. Coward's inspiring guidance the choruses were sung with fine effect. The solo music in Handel's work was given by Miss Esta d'Argo and Messrs. Webster Millar, Joseph Cheetham and Herbert Brown, the last-named receiving a well-deserved ovation for his rendering of 'O ruddier than the cherry.' A memorable feature of the thirteenth Classical Concert on February 1 was the masterly performance of Schumann's Pianoforte concerto in A minor by Mr. Emil Sauer, whose magnificent playing evoked an enthusiasm seldom witnessed at these concerts. The programme also included two novelties—Strauss's 'Macbeth,' and 'Danse Cosaque' from Tchaikovsky's 'Mazeppa,' the first-named, although splendidly played by the Scottish Orchestra, being received with very mixed feelings by the audience.

The Choral Union's performance of Bach's Mass in B minor, on February 8, was a red-letter day in the history of music in Glasgow. To mark the importance of the production of this stupendous work—the first complete performance in Scotland—the Choral and Orchestral Union invited ticket-holders to attend the final rehearsal, a much-prized privilege of which many availed themselves. Considering the enormous difficulty of Bach's choral writing, the Choral Union and Dr. Coward are to be congratulated on their notable performance. The choir, although somewhat light in the soprano section, showed great staying-power, and their rendering of certain numbers, notably the 'Sanctus,' was inspiring. The soloists were Miss Mabel Manson, Madame Amy Dewhurst, and Messrs. Lloyd Chandos and Montague Borwell, the accompaniments being given by the Scottish Orchestra. A special word of praise is due to Mr. J. E. Hodgson for his excellent playing of the organ part. The annual plébiscite concert on February 12 brought the Choral and Orchestral Union's present season to a close.

The Operatic Society connected with the Athenæum School of Music gave a week's performances of Victor Massé's 'Les noces de Jeannette' and Mascagni's 'Cavalleria Rusticana,' beginning on February 14. Since Mr. Henri Verbruggen assumed direction of the Society, its artistic advance has been very marked, and the appearance made by the students this year was most praiseworthy, both vocally and histrionically. A feature of the performances was the excellent playing of the accompaniments by the students' orchestra. At his fourth Chamber Concert, on February 17, Mr. A. H. Henderson presented an 'all-British' programme, the composers drawn upon being Messrs. W. Y. Hurlstone, James Friskin, and Donald Tovey. Interest naturally centred in the work of Mr. Friskin, a young townsman who has had a very successful career at the Royal College of Music. His Quintet in C minor for pianoforte and strings proved to be the most ambitious number on the programme, and it was well received, especially with respect to the first and last movements. Mr. Friskin played the pianoforte part, and was ably supported by Miss Bessie Spence (1st violin), Mr. Alfred Bruce (2nd violin), Mr. John Daly (viola), and Mr. W. H. Sashach (violinello).

GLOUCESTER AND DISTRICT.

The annual concert of the Cirencester Choral Society, of which Mr. A. H. Gibbons is conductor, was given in the Bingham Hall on February 8, and was well attended. Handel's 'Acis and Galatea' was the chief work performed, with Miss Norah Newport, Mr. W. H. Court and Mr. Wilson Tovey as soloists. Mr. J. E. R. Teague played, in excellent style, some violoncello solos, in addition to songs by the principals above mentioned. Mendelssohn's 13th Psalm completed the concert, Miss Lily Orpet taking the solo part with considerable success.

On February 3, the Wotton-under-Edge Tabernacle Choral Society gave a good performance of Cowen's 'Sleeping Beauty,' the soloists being Miss Minnie Embrey, Miss Clara Aldersley, Mr. Herbert Sanderson, and Mr. P. Howard Grey.

A small orchestra was efficiently led by Mr. J. Woodward, and Mr. Tapscott conducted the performance with success.

'The Building of the ship' was the work selected by the Tetbury Philharmonic Society for their annual concert, followed by Miss Finden's Burmese story in song, entitled 'The pagoda of flowers.' Mr. F. N. Baxter conducted good performances of both these works, the small orchestra being led by Mr. Baxter, and Miss Lilian Freeth, Miss Calcutt, Messrs. Richards and Batey being the soloists.

The concert of the Newent Choral Society, given in the New Assembly Hall on February 3, was a great success, quite a good performance being given of Hodson's 'Golden Legend.' The chorus was augmented by members of the Gloucester Festival Class, and a small but efficient orchestra was led by Mr. J. Woodward (Gloucester). The soloists were Miss Kate Bailey, Miss Olive Power, Miss Hutchinson, Mr. Robins, Mr. Sanderson, Mr. Vincent Jones and Mr. Morton, and the conductor was Precentor Fleming, of Gloucester Cathedral.

The second concert of the Gloucester Choral Society, on February 15, was devoted to a performance of 'Elijah,' with band and chorus of over 200, under the direction of Dr. A. Herbert Brewer. The solos were taken by Miss Perceval Allen, Miss Florence Taylor, Mr. Roland Jackson and Mr. P. Driver, in place of Mr. Arthur Wynn, who had to give up the engagement at the last moment through indisposition. Mr. W. H. Reed led the band, and the concert was an artistic success.

LIVERPOOL.

The programme of the 149th concert of the Società Armonica on January 29 contained Beethoven's 'Eroica' Symphony, of which an intelligent performance was given under Mr. Akeroed's direction. Tchaikovsky's Variations on a Roccoco theme for violoncello and orchestra were cleverly played by Mr. H. Van Damme, and the vocalist was Mr. John Booth, a promising young tenor.

At the eighth concert of the Philharmonic Society, on January 25, the vocalist was Signor Tamini, and Madame Renée Chemet gave a skilful performance of the solo violin part in Lalo's 'Symphonie Espagnole.' Dr. Cowen conducted Dvorák's Overture 'In der Natur,' Mozart's beautiful Serenade in D (No. 9), and Richard Strauss's spirited 'Fest Marsch,' an early work, unrepresentative of the composer's later style. The ninth concert, on February 8, was chiefly devoted to Wagner, of whose first act of 'Die Walküre' and final duet from 'Siegfried' a performance was given which, in the absence of scenic illusion and surroundings, was lacking in complete effect. Cordial recognition of the excellent vocalism of Madame Agnes Nicholls, Mr. Walter Hyde and Mr. Robert Radford is due, as also to the playing of the powerful orchestra which Dr. Cowen so ably directs. The choir was agreeably heard in four numbers (Nos. 2, 3, 4 and 6) from Coleridge-Taylor's 'Bon-Bon' choral suite, in which Mr. George Baker was the baritone soloist.

An interesting and instructive paper on Richard Strauss and his works was read by Dr. E. Markham Lee, to the Liverpool section of the I.S.M., on February 12, when the lecturer dealt with his subject very ably, not only from a literary point of view, but also in his pianoforte exposition of the composer's themes and methods. Mrs. Howard Stephens was the vocalist.

Brahms's Sonata in D minor (Op. 108) for violin and pianoforte was admirably interpreted by Mr. Alfred Ross and Madame Marguerite Stilwell (Mrs. Alfred Ross) at their recital on January 27, and the latter accomplished pianist was heard with special interest in Debussy's Petite Suite, 'Children's corner.'

The Liscard Orchestral Society, whose concerts are very popular, performed an interesting selection on February 5, which included Saint-Saëns's Concerto for viola (Op. 33), skilfully played by Mr. T. Rimmer, and the orchestra of sixty, conducted by Mr. P. R. Smart, were heard in Beethoven's 'Leonora' No. 3 Overture, and Coleridge-Taylor's 'Characteristic Waltzes' (Op. 22). The vocalist, Miss Mary Lund, sang Landon Ronald's scena 'Adonais.'

GLASGOW.

On January 25 the Choral Union gave a performance of Handel's 'Acis and Galatea' and Cliffe's 'Ode to the North-east wind.' Both works had the charm of novelty, the former not having had a place on the Choral Union's programmes for many years past and the latter being quite new. Under Dr. Coward's inspiring guidance the choruses were sung with fine effect. The solo music in Handel's work was given by Miss Esta d'Argo and Messrs. Webster Millar, Joseph Cheetham and Herbert Brown, the last-named receiving a well-deserved ovation for his rendering of 'O ruddier than the cherry.' A memorable feature of the thirteenth Classical Concert on February 1 was the masterly performance of Schumann's Pianoforte concerto in A minor by Mr. Emil Sauer, whose magnificent playing evoked an enthusiasm seldom witnessed at these concerts. The programme also included two novelties—Strauss's 'Macbeth,' and 'Danse Cosaque' from Tchaikovsky's 'Mazeppa,' the first-named, although splendidly played by the Scottish Orchestra, being received with very mixed feelings by the audience.

The Choral Union's performance of Bach's Mass in B minor, on February 8, was a red-letter day in the history of music in Glasgow. To mark the importance of the production of this stupendous work—the first complete performance in Scotland—the Choral and Orchestral Union invited ticket-holders to attend the final rehearsal, a much-prized privilege of which many availed themselves. Considering the enormous difficulty of Bach's choral writing, the Choral Union and Dr. Coward are to be congratulated on their notable performance. The choir, although somewhat light in the soprano section, showed great staying-power, and their rendering of certain numbers, notably the 'Sanctus,' was inspiring. The soloists were Miss Mabel Manson, Madame Amy Dewhurst, and Messrs. Lloyd Chandos and Montague Borwell, the accompaniments being given by the Scottish Orchestra. A special word of praise is due to Mr. J. E. Hodgson for his excellent playing of the organ part. The annual plébiscite concert on February 12 brought the Choral and Orchestral Union's present season to a close.

The Operatic Society connected with the Athenæum School of Music gave a week's performances of Victor Massé's 'Les noces de Jeannette' and Mascagni's 'Cavalleria Rusticana,' beginning on February 14. Since Mr. Henri Verbruggen assumed direction of the Society, its artistic advance has been very marked, and the appearance made by the students this year was most praiseworthy, both vocally and histrionically. A feature of the performances was the excellent playing of the accompaniments by the students' orchestra. At his fourth Chamber Concert, on February 17, Mr. A. H. Henderson presented an 'all-British' programme, the composers drawn upon being Messrs. W. Y. Hurlstone, James Friskin, and Donald Tovey. Interest naturally centred in the work of Mr. Friskin, a young townsman who has had a very successful career at the Royal College of Music. His Quintet in C minor for pianoforte and strings proved to be the most ambitious number on the programme, and it was well received, especially with respect to the first and last movements. Mr. Friskin played the pianoforte part, and was ably supported by Miss Bessie Spence (1st violin), Mr. Alfred Bruce (2nd violin), Mr. John Daly (viola), and Mr. W. H. Sashach (violinello).

GLOUCESTER AND DISTRICT.

The annual concert of the Cirencester Choral Society, of which Mr. A. H. Gibbons is conductor, was given in the Bingham Hall on February 8, and was well attended. Handel's 'Acis and Galatea' was the chief work performed, with Miss Norah Newport, Mr. W. H. Court and Mr. Wilson Tovey as soloists. Mr. J. E. R. Teague played, in excellent style, some violoncello solos, in addition to songs by the principals above mentioned. Mendelssohn's 13th Psalm completed the concert, Miss Lily Orpet taking the solo part with considerable success.

On February 3, the Wotton-under-Edge Tabernacle Choral Society gave a good performance of Cowen's 'Sleeping Beauty,' the soloists being Miss Minnie Embrey, Miss Clara Aldersley, Mr. Herbert Sanderson, and Mr. P. Howard Grey.

A small orchestra was efficiently led by Mr. J. Woodward, and Mr. Tapscott conducted the performance with success.

'The Building of the ship' was the work selected by the Tetbury Philharmonic Society for their annual concert, followed by Miss Finden's Burmese story in song, entitled 'The pagoda of flowers.' Mr. F. N. Baxter conducted good performances of both these works, the small orchestra being led by Mr. Baxter, and Miss Lilian Freeth, Miss Calcutt, Messrs. Richards and Batey being the soloists.

The concert of the Newent Choral Society, given in the New Assembly Hall on February 3, was a great success, quite a good performance being given of Hodson's 'Golden Legend.' The chorus was augmented by members of the Gloucester Festival Class, and a small but efficient orchestra was led by Mr. J. Woodward (Gloucester). The soloists were Miss Kate Bailey, Miss Olive Power, Miss Hutchinson, Mr. Robins, Mr. Sanderson, Mr. Vincent Jones and Mr. Morton, and the conductor was Precentor Fleming, of Gloucester Cathedral.

The second concert of the Gloucester Choral Society, on February 15, was devoted to a performance of 'Elijah,' with band and chorus of over 200, under the direction of Dr. A. Herbert Brewer. The solos were taken by Miss Perceval Allen, Miss Florence Taylor, Mr. Roland Jackson and Mr. P. Driver, in place of Mr. Arthur Wynn, who had to give up the engagement at the last moment through indisposition. Mr. W. H. Reed led the band, and the concert was an artistic success.

LIVERPOOL.

The programme of the 149th concert of the Società Armonica on January 29 contained Beethoven's 'Eroica' Symphony, of which an intelligent performance was given under Mr. Akeroed's direction. Tchaikovsky's Variations on a Roccoco theme for violoncello and orchestra were cleverly played by Mr. H. Van Damme, and the vocalist was Mr. John Booth, a promising young tenor.

At the eighth concert of the Philharmonic Society, on January 25, the vocalist was Signor Tamini, and Madame Renée Chemet gave a skilful performance of the solo violin part in Lalo's 'Symphonie Espagnole.' Dr. Cowen conducted Dvorák's Overture 'In der Natur,' Mozart's beautiful Serenade in D (No. 9), and Richard Strauss's spirited 'Fest Marsch,' an early work, unrepresentative of the composer's later style. The ninth concert, on February 8, was chiefly devoted to Wagner, of whose first act of 'Die Walküre' and final duet from 'Siegfried' a performance was given which, in the absence of scenic illusion and surroundings, was lacking in complete effect. Cordial recognition of the excellent vocalism of Madame Agnes Nicholls, Mr. Walter Hyde and Mr. Robert Radford is due, as also to the playing of the powerful orchestra which Dr. Cowen so ably directs. The choir was agreeably heard in four numbers (Nos. 2, 3, 4 and 6) from Coleridge-Taylor's 'Bon-Bon' choral suite, in which Mr. George Baker was the baritone soloist.

An interesting and instructive paper on Richard Strauss and his works was read by Dr. E. Markham Lee, to the Liverpool section of the I.S.M., on February 12, when the lecturer dealt with his subject very ably, not only from a literary point of view, but also in his pianoforte exposition of the composer's themes and methods. Mrs. Howard Stephens was the vocalist.

Brahms's Sonata in D minor (Op. 108) for violin and pianoforte was admirably interpreted by Mr. Alfred Ross and Madame Marguerite Stilwell (Mrs. Alfred Ross) at their recital on January 27, and the latter accomplished pianist was heard with special interest in Debussy's Petite Suite, 'Children's corner.'

The Liscard Orchestral Society, whose concerts are very popular, performed an interesting selection on February 5, which included Saint-Saëns's Concerto for viola (Op. 33), skilfully played by Mr. T. Rimmer, and the orchestra of sixty, conducted by Mr. P. R. Smart, were heard in Beethoven's 'Leonora' No. 3 Overture, and Coleridge-Taylor's 'Characteristic Waltzes' (Op. 22). The vocalist, Miss Mary Lund, sang Landon Ronald's scena 'Adonais.'

The fourth Schiever Chamber Concert on February 5 was devoted to three Beethoven Quartets—B flat major, Op. 18, F major, Op. 59, and A minor, Op. 132—which were played in the true interpretative spirit by Mr. Ernst Schiever and his associates, Messrs. Alfred Ross, T. Rimmer, and W. Hatton.

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accompanied himself in operatic arias by Handel and Cimarosa, and *Lieder* by Schubert, Schumann, Brahms, Liszt and Loewe.

On February 7, Manchester had its first complete performance of Max Mayer's song-cycle, 'Maevae' (based on the lyrics from Miss Eva Gore-Booth's dramas), at a meeting of the College of Music Club. Miss Annie Worsley sang them to the accompaniment of the composer, the outstanding feature being the complete unity of style and understanding revealed. The composer read over the poem, with explanatory remarks, before each number of the cycle was performed, in the manner of Hugo Wolf. The same evening Miss Elizabeth Meacham and Miss Nellie Anderton sang numerous *Lieder* for soprano and contralto, along with several Schumann and Brahms duets, accompanied by Miss Helena McCullagh. Mention must be made of a recital by Mr. James Richardson and Madame Alice Lamb, in which compositions of Mr. Richardson for violoncello and also for voice figured prominently.

On February 14, at Miss Edith Robinson's quartet concert, Donald Tovey's Quintet in C major for pianoforte and strings (still in MS.) was given with the composer at the pianoforte. The work compels attention by its free, vigorous style and unmistakable British idiom; his is a strong, progressive nature, perhaps somewhat deficient in fancy, but distinctly arresting. Along with Miss Robinson he played Brahms's D minor Sonata. Miss Muriel Robinson sang works by Handel, Scarlatti, Schumann, Liszt and Brahms.

Mr. Egon Petri's Beethoven Sonata recitals at the Islington Hall, in connection with the Ancoats Brotherhood, were brought to a triumphant conclusion on February 16. Here is a noble movement right in the heart of Manchester slumdom, and no more genuine musical appreciation is to be found anywhere than among these sons of toil. In five recitals Mr. Petri has gone through all the sonatas, as he did last year at the University, but from the student's point of view the later series possessed the greater value. Mr. Petri possesses practically all the attributes of the really great pianist; he grips one's imagination at once, and never releases his hold.

The Chopin Centenary was marked by a recital, on February 21, by another of our resident pianists, Mr. Isidor Cohen.

The 275th concert of the Manchester Vocal Society was the occasion of the regrettable announcement that Dr. Watson would retire from his position as music director at the close of this season. Wesley's motet, 'In exitu Israel,' and three scenes from Purcell's 'King Arthur' (the Camp scene, the Song of Victory, the Frost scene) were the principal features of a lengthy and varied programme.

The Manchester District Band of Hope Choral Union, with an amateur orchestra largely recruited from the Queen Street P.S.A. Brotherhood, gave a performance recently of Handel's 'Judas,' under the conductorship of Mr. W. Chandos Wilson.

At the Gaiety Theatre there has been a revival of ancient dances to ancient music. Miss Nellie Chaplin and numerous assistants, with harpsichord, viols, gamba and hautboy, played old 17th century selections, besides enabling one to perceive the very intimate relation then existent between music and the dance.

With reference to the statement in our last issue that Berlioz's 'Faust' 'has never been heard in Lancashire outside Manchester,' we are informed that the work has been given at Preston on two previous occasions—1882 and the early nineties.

NEWCASTLE AND DISTRICT.

The Newcastle and Gateshead Choral Union announce that at the first concert of next season Professor Granville Bantock will conduct Parts II. and III. of his 'Omar Khayyam.' Part I. was given at the recent festival, and proved one of the most popular works of the week, both with choir and audience, so that the announcement has given much satisfaction to musical circles in the neighbourhood. At the second concert, Bach's B minor Mass will be repeated.

On February 1st, Mr. Alfred Wall (violin) and Mr. S. Oppenheim (pianoforte) gave the 'Kreutzer' Sonata and

other works at the concert of the Newcastle Musical Society. Miss Coward, daughter of the well-known chorus-master, sang several songs.

Mozart's and Beethoven's String quintets in C were played with great vigour by the Brodsky Quartet, augmented by Mr. Alfred Barker, at the Chamber Music Society's concert on February 15. Dr. Brodsky played Bach's 'Chaconne' with great mastery and insight; it was one of the most satisfying interpretations the writer has heard.

On February 17, Bach's 'Coffee' and 'Peasants' cantatas were given by the Classical Concert Society. The vocalists were Miss Doris Simpson, Messrs. Roland Jackson and Campbell McInnes. The feature of the evening was the masterly pianoforte-playing of Mr. James M. Preston, a well-known local organist, in Bach's Concerto in D minor for pianoforte and strings. Unfortunately the Concerto and cantatas were marred by an inefficient body of strings.

The same evening, Mr. R. Buhlig (pianoforte) and Mr. Borsdorf (horn) appeared at a Chamber Concert given at Sunderland by Mr. Andrew Bevan.

NORWICH AND DISTRICT.

A successful concert was given by the Norwich Philharmonic Society at St. Andrew's Hall, on February 3, when Sir Edward Elgar's Symphony in A flat received its first hearing in Norwich, and was listened to with the greatest interest by a large audience, the applause at the end being most enthusiastic. Dr. Bates deserves hearty congratulations for the excellence of the performance and the great advance made by the Society in recent years. The other items included the overture to the 'The Magic Flute' (Mozart) and 'Marche Slave,' Mrs. George Swinton was the vocalist.

The Saturday Popular Concerts conducted by Dr. Bunnett under the direction of the Municipality are having a successful season, and the committee organizing the recitals have arranged for a performance of Miss Joan Trevalsa's 'Peter Pan' song-cycle on the last evening of the season.

NOTTINGHAM AND DISTRICT.

On February 10, the Nottingham Sacred Harmonic Society gave a concert performance of Gounod's 'Faust.' The choir showed to greater advantage, the tone being brighter, the attack and finish firmer and more decided than we have lately heard it. The soloists were Madame Esta d'Argo, Mr. Walter Hyde, Mr. Harry Dearth, Mr. Ivor Foster, Madame Wilson Moulds and Mr. Will Downing. Mr. Allen Gill conducted.

Special interest was taken in the Misses Chaplin's performance of old music and dances, with exquisite taste, on February 17. The opportunity of hearing the music of two or three centuries ago does not often occur, and those who are curious in these matters owe the Misses Chaplin a great debt of gratitude. The vocal items were given by Miss Flora Mann.

SHEFFIELD AND DISTRICT.

Local musical energies are being mainly directed to the organization of the chorus for the next festival, the dates of which have been fixed for April 26, 1911, and two following days. Nearly 550 applications for 300 places have been made, and the work of testing has already begun.

It is announced that the results of the two trial orchestral promenade concerts recently given were such as to justify a continuance of the venture. Two more concerts will be given in the Albert Hall, on March 3 and 17. The works to be given include Tchaikovsky's Symphony No. 4, Saint-Saëns's Violin concerto No. 3, Grieg's Pianoforte concerto in A minor, and a series of Wagner selections. A more extended series of concerts will probably be arranged for next season.

An excellent concert was given on February 7 by a new choral body, the St. Oswald's Choral Society, at Millhouses. Mr. J. C. Simon trained and conducted an earnest, well-intentioned and fairly proficient body of singers, who gave a good account of the choral portions of Cowen's 'The rose maiden.' Successful concerts have also been given by the

accompanied himself in operatic arias by Handel and Cimarosa, and *Lieder* by Schubert, Schumann, Brahms, Liszt and Loewe.

On February 7, Manchester had its first complete performance of Max Mayer's song-cycle, 'Maevae' (based on the lyrics from Miss Eva Gore-Booth's dramas), at a meeting of the College of Music Club. Miss Annie Worsley sang them to the accompaniment of the composer, the outstanding feature being the complete unity of style and understanding revealed. The composer read over the poem, with explanatory remarks, before each number of the cycle was performed, in the manner of Hugo Wolf. The same evening Miss Elizabeth Meacham and Miss Nellie Anderton sang numerous *Lieder* for soprano and contralto, along with several Schumann and Brahms duets, accompanied by Miss Helena McCullagh. Mention must be made of a recital by Mr. James Richardson and Madame Alice Lamb, in which compositions of Mr. Richardson for violoncello and also for voice figured prominently.

On February 14, at Miss Edith Robinson's quartet concert, Donald Tovey's Quintet in C major for pianoforte and strings (still in MS.) was given with the composer at the pianoforte. The work compels attention by its free, vigorous style and unmistakable British idiom; his is a strong, progressive nature, perhaps somewhat deficient in fancy, but distinctly arresting. Along with Miss Robinson he played Brahms's D minor Sonata. Miss Muriel Robinson sang works by Handel, Scarlatti, Schumann, Liszt and Brahms.

Mr. Egon Petri's Beethoven Sonata recitals at the Islington Hall, in connection with the Ancoats Brotherhood, were brought to a triumphant conclusion on February 16. Here is a noble movement right in the heart of Manchester slumdom, and no more genuine musical appreciation is to be found anywhere than among these sons of toil. In five recitals Mr. Petri has gone through all the sonatas, as he did last year at the University, but from the student's point of view the later series possessed the greater value. Mr. Petri possesses practically all the attributes of the really great pianist; he grips one's imagination at once, and never releases his hold.

The Chopin Centenary was marked by a recital, on February 21, by another of our resident pianists, Mr. Isidor Cohen.

The 275th concert of the Manchester Vocal Society was the occasion of the regrettable announcement that Dr. Watson would retire from his position as music director at the close of this season. Wesley's motet, 'In exitu Israel,' and three scenes from Purcell's 'King Arthur' (the Camp scene, the Song of Victory, the Frost scene) were the principal features of a lengthy and varied programme.

The Manchester District Band of Hope Choral Union, with an amateur orchestra largely recruited from the Queen Street P.S.A. Brotherhood, gave a performance recently of Handel's 'Judas,' under the conductorship of Mr. W. Chandos Wilson.

At the Gaiety Theatre there has been a revival of ancient dances to ancient music. Miss Nellie Chaplin and numerous assistants, with harpsichord, viols, gamba and hautboy, played old 17th century selections, besides enabling one to perceive the very intimate relation then existent between music and the dance.

With reference to the statement in our last issue that Berlioz's 'Faust' 'has never been heard in Lancashire outside Manchester,' we are informed that the work has been given at Preston on two previous occasions—1882 and the early nineties.

NEWCASTLE AND DISTRICT.

The Newcastle and Gateshead Choral Union announce that at the first concert of next season Professor Granville Bantock will conduct Parts II. and III. of his 'Omar Khayyam.' Part I. was given at the recent festival, and proved one of the most popular works of the week, both with choir and audience, so that the announcement has given much satisfaction to musical circles in the neighbourhood. At the second concert, Bach's B minor Mass will be repeated.

On February 1st, Mr. Alfred Wall (violin) and Mr. S. Oppenheim (pianoforte) gave the 'Kreutzer' Sonata and

other works at the concert of the Newcastle Musical Society. Miss Coward, daughter of the well-known chorus-master, sang several songs.

Mozart's and Beethoven's String quintets in C were played with great vigour by the Brodsky Quartet, augmented by Mr. Alfred Barker, at the Chamber Music Society's concert on February 15. Dr. Brodsky played Bach's 'Chaconne' with great mastery and insight; it was one of the most satisfying interpretations the writer has heard.

On February 17, Bach's 'Coffee' and 'Peasants' cantatas were given by the Classical Concert Society. The vocalists were Miss Doris Simpson, Messrs. Roland Jackson and Campbell McInnes. The feature of the evening was the masterly pianoforte-playing of Mr. James M. Preston, a well-known local organist, in Bach's Concerto in D minor for pianoforte and strings. Unfortunately the Concerto and cantatas were marred by an inefficient body of strings.

The same evening, Mr. R. Buhlig (pianoforte) and Mr. Borsdorf (horn) appeared at a Chamber Concert given at Sunderland by Mr. Andrew Bevan.

NORWICH AND DISTRICT.

A successful concert was given by the Norwich Philharmonic Society at St. Andrew's Hall, on February 3, when Sir Edward Elgar's Symphony in A flat received its first hearing in Norwich, and was listened to with the greatest interest by a large audience, the applause at the end being most enthusiastic. Dr. Bates deserves hearty congratulations for the excellence of the performance and the great advance made by the Society in recent years. The other items included the overture to the 'The Magic Flute' (Mozart) and 'Marche Slave.' Mrs. George Swinton was the vocalist.

The Saturday Popular Concerts conducted by Dr. Bunnett under the direction of the Municipality are having a successful season, and the committee organizing the recitals have arranged for a performance of Miss Joan Trevalsa's 'Peter Pan' song-cycle on the last evening of the season.

NOTTINGHAM AND DISTRICT.

On February 10, the Nottingham Sacred Harmonic Society gave a concert performance of Gounod's 'Faust.' The choir showed to greater advantage, the tone being brighter, the attack and finish firmer and more decided than we have lately heard it. The soloists were Madame Esta d'Argo, Mr. Walter Hyde, Mr. Harry Dearth, Mr. Ivor Foster, Madame Wilson Moulds and Mr. Will Downing. Mr. Allen Gill conducted.

Special interest was taken in the Misses Chaplin's performance of old music and dances, with exquisite taste, on February 17. The opportunity of hearing the music of two or three centuries ago does not often occur, and those who are curious in these matters owe the Misses Chaplin a great debt of gratitude. The vocal items were given by Miss Flora Mann.

SHEFFIELD AND DISTRICT.

Local musical energies are being mainly directed to the organization of the chorus for the next festival, the dates of which have been fixed for April 26, 1911, and two following days. Nearly 550 applications for 300 places have been made, and the work of testing has already begun.

It is announced that the results of the two trial orchestral promenade concerts recently given were such as to justify a continuance of the venture. Two more concerts will be given in the Albert Hall, on March 3 and 17. The works to be given include Tchaikovsky's Symphony No. 4, Saint-Saëns's Violin concerto No. 3, Grieg's Pianoforte concerto in A minor, and a series of Wagner selections. A more extended series of concerts will probably be arranged for next season.

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At the fourth concert of the Sheffield Chamber Music Society, Mr. Georg Ellenberger's quartet party played works by Haydn (the 'Emperor' Quartet), Beethoven (Op. 18, No. 2) and Brahms (Op. 51, No. 1). The players secured an excellent ensemble, while the interpretations were scholarly and full of interest.

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The Leeds Philharmonic Society, with which the Subscription Concerts are now completely amalgamated, gave a concert of chamber music on January 26, the programme including Beethoven's early Quintet for wind and pianoforte (Op. 28) and Schubert's Octet, which were played by a party of the principals of the Queen's Hall Orchestra with great refinement. Mr. Hamilton Harty was the pianist, and Mrs. George Swinton gave much pleasure by her fine singing of a number of modern and unbacked songs.

Three of the Municipal Concerts have been crowded into the last month, the election having been the cause of a postponement of one of the series. On January 29 we had some evidence of the quality of the individual members of the orchestra in the fact that one of the rank and file of the strings, Mr. Montagu-Nathan, undertook the solo part in Beethoven's Violin concerto, and acquitted himself creditably of a difficult task. The symphony was Dvorák's 'New World,' a favourite one with Mr. Fricker and his orchestra, and no less popular with their audiences. On February 5, Mr. Julian Clifford took Mr. Fricker's place as conductor and gave a very interesting performance of Beethoven's C minor Symphony. Miss Ella Child, a local pianist who has been studying under Busoni, played Liszt's E flat Concerto brilliantly, and at the same time with artistic feeling, and Mr. Oldbury's sympathetic voice and style gave charm to the songs he contributed. On February 12, Mr. Fricker resumed the reins and conducted a programme which observed the Chopin Centenary by including, among other things, the E minor Pianoforte concerto, the solo part in which was played brilliantly, if with some lack of reserve, by a young pianist, Mr. Leopold Schulz. Tchaikovsky's 'Capriccio Italien' and Stanford's first Irish Rhapsody were among the more striking features of the programme.

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Spontini's opera 'La Vestale' has been successfully revived.—At the Symphony Concert on January 30, in the Theatre Royal, a new Serenade for string orchestra and flute by Heinrich Zöllner was successfully produced.

ATHENS.

In spite of the many political troubles now disturbing the country, some interesting works have been heard at the concerts conducted by M. Armand Marsick. The programme of the first of these contained Glazounow's Overture on three Greek themes and Debussy's Prelude 'L'après-midi d'un Faune.' Sgambati's Symphony in D major and the Concertstück by Gabriel Pierné were performed at the second concert.

BERLIN.

The programme of the sixth Symphony Concert of the Königliche Kapelle (conductor, Dr. Richard Strauss) contained Haydn's 'Military' Symphony, Berlioz's Overture to 'Benvenuto Cellini,' Brahms's third Symphony, the symphonic waltz 'Olafs Hochzeitsreigen,' by Alexander Ritter, and the Erntefestmusik from Max Schillings' opera 'Moloch.'—The *pièce de résistance* of the eighth Philharmonic Concert, conducted by Professor Arthur Nikisch, was Anton Bruckner's unfinished ninth Symphony. At the same concert, Fraulein Stefi Geyer gave a fine rendering of the interesting Violin concerto in C minor, by Jaques-Dalcroze.—At the fifth concert of the Gesellschaft der Musikfreunde (conductor, Herr Oscar Fried), Haydn's Symphony No. 7, 'Le midi,' was performed for the first time in Berlin. On the same occasion Mahler's *Nachtmusik* from his seventh Symphony, and 'Die Aussöhnung,' a new tone-poem for orchestra and a chorus of tenors, by the well-known pianist Conrad Ansoorge, were produced.—At a concert of the Blüthner Orchestra, Felix Draeseke's 'Symphonia tragica' was played under the conductorship of Herr Joseph Stransky. He also directed the Vorspiel to Paul Ertel's opera 'Gudrun.'—At the fifteenth and last Subscription Concert of the season the Blüthner Orchestra, conducted by Herr Ferdinand Neisser, performed Anton Rubinstein's fifth Symphony for the first time in Berlin. Hugo Kaun's interesting Pianoforte concerto in E flat minor (soloist, Madame Ella Jonas) also figured in the programme.—On January 31 the Philharmonischer Chor, under the musical guidance of Professor Siegfried Ochs, gave the first entire production of Otto Taubmann's 'Eine deutsche Messe' with considerable success. The occasion seems to have been a great artistic event.—The Singakademie performed Sgambati's 'Messa da Requiem' (written in memory of King Humbert I., of Italy) for the first time, the work creating a very favourable impression.—On January 17, Professor Georg Schumann conducted the first performance in Berlin of Friedrich E. Koch's oratorio 'Von den Tageszeiten.'—On January 24, the Bruno Kittelscher Chor performed Gabriel Pierné's 'Kinderkreuzzug' (The children's crusade) for the first time.—The new Violin concerto by Max Schillings was introduced by Herr Felix Berber, the composer himself conducting.—The Pianoforte

concerto, Op. 77, by Widor (who himself conducted), was played for the first time by Herr Emil Frey, who also produced a Concerto of his own composition.—Cherubini's rarely heard Trios, Nos. 1 and 2, for female chorus, violin and pianoforte, were given at the concert of the Klara Krause Ladies' Choir.—The Bohemian Quartet played Joseph Suk's String quartet, Op. 11, and the Pianoforte quartet in C minor, Op. 13, by Richard Strauss, at their fourth subscription concert.—An interesting novelty, a String quartet in F sharp minor, by Edgar Stillman-Kelley, figured in the programme of the Waldemar Meyer Quartet.—At their last concert this season the Marteau-Becker Quartet gave an almost ideal rendering of Max Reger's String quartet, Op. 74.—On January 27, the Volkspoper gave the first performance in Germany of the opera, 'Cleopatra,' composed by the Danish composer, August Enna, to the libretto of Einar Christiansen. The work proved very effective, and had an excellent reception.

BRESLAU.

On January 21 the Municipal Theatre gave its first performance of Max Schillings' opera 'Ingwelde.'—At the fifth subscription concert of the Orchester Verein (conductor, Dr. Dohrn), Richard Strauss's symphonic phantasy 'Aus Italien,' and Glazounow's Violin concerto in A minor (Op. 82), excellently played by Miss May Harrison, were heard with great interest. Schumann's beautiful choral work 'Paradies und Peri' was excellently performed at the sixth concert, which was given in conjunction with the Breslauer Singakademie.

BRUSSELS.

At the Concerts Populaires a concert performance was given of Monteverde's opera 'Orfeo,' under the baton of M. Sylvain Dupuis. The programme also contained by way of contrast the Prelude and Finale of the first act of Wagner's 'Parsifal.'

COLOGNE.

On January 16 the first performance of August Bungert's tragic opera 'Odysseus Heimkehr' took place with great success at the Municipal Theatre. At the same institution the delightful opera comique 'Johann von Paris' (Jean de Paris), by Boieldieu, was revived.—Two cantatas by Bach, 'Ich hatte viel Bekümmernis' and 'Jesus schläft, was soll ich hoffen?' formed, together with Beethoven's ninth Symphony, the seventh Gürzenich concert. At the eighth concert Herr Fritz Steinbach successfully produced a new work entitled 'Herbstlied,' for six-part chorus and orchestra, by Ernst Rudorff.

COPENHAGEN.

On February 9 the Royal Theatre revived Offenbach's beautiful opera 'Hoffmanns Eventyr' (Les contes d'Hoffmann).—The second concert given by the Dansk Koncert Forening took place on January 27. A new String quartet by F. L. Emborg was produced, and the programme also contained the original Pianoforte quintet by Louis Glass. The Caecilia Foreningens concert, on February 14, was entirely devoted to compositions by Schumann, to commemorate the coming centenary. Besides the first Symphony in B flat and five of his most beautiful part-songs, the rarely-heard choral work 'Der Rose Pilgerfahrt' was excellently rendered under the conductorship of Herr Frederik Rung.—On February 15, Max Reger made his first appearance in Denmark at a recital given in conjunction with the violinist, Professor Henry Marteau. On this occasion his Sonata in D major and Suite 'im alten Styl' were heard for the first time, and created a favourable impression.

DETMOULD.

On January 9, a lyrical opera in three acts, entitled 'Johannisnacht,' composed by Edgar Vogel to the libretto of his wife, G. Vogel-Nicolai, was produced, and received very favourably at the Court Theatre.

DRESDEN.

At the Royal Opera House, the pantomime ballet (*Tanzpantomime*) 'Der Schleier der Pierrette,' adapted by Arthur Schnitzler from his renaissance tragedy 'Der Schleier der Beatrice,' and composed by Ernst von Dohnányi, was produced under the auspices of Herr von Schuch, and had a great success. Herr von Dohnányi's music is original.

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In spite of the many political troubles now disturbing the country, some interesting works have been heard at the concerts conducted by M. Armand Marsick. The programme of the first of these contained Glazounow's Overture on three Greek themes and Debussy's Prelude 'L'après-midi d'un Faune.' Sgambati's Symphony in D major and the Concertstück by Gabriel Pierné were performed at the second concert.

BERLIN.

The programme of the sixth Symphony Concert of the Königliche Kapelle (conductor, Dr. Richard Strauss) contained Haydn's 'Military' Symphony, Berlioz's Overture to 'Benvenuto Cellini,' Brahms's third Symphony, the symphonic waltz 'Olafs Hochzeitsreigen,' by Alexander Ritter, and the Erntefestmusik from Max Schillings' opera 'Moloch.'—The *pièce de résistance* of the eighth Philharmonic Concert, conducted by Professor Arthur Nikisch, was Anton Bruckner's unfinished ninth Symphony. At the same concert, Fraulein Stefi Geyer gave a fine rendering of the interesting Violin concerto in C minor, by Jaques-Dalcroze.—At the fifth concert of the Gesellschaft der Musikfreunde (conductor, Herr Oscar Fried), Haydn's Symphony No. 7, 'Le midi,' was performed for the first time in Berlin. On the same occasion Mahler's *Nachtmusik* from his seventh Symphony, and 'Die Aussöhnung,' a new tone-poem for orchestra and a chorus of tenors, by the well-known pianist Conrad Ansoorge, were produced.—At a concert of the Blüthner Orchestra, Felix Draeseke's 'Symphonia tragica' was played under the conductorship of Herr Joseph Stransky. He also directed the Vorspiel to Paul Ertel's opera 'Gudrun.'—At the fifteenth and last Subscription Concert of the season the Blüthner Orchestra, conducted by Herr Ferdinand Neisser, performed Anton Rubinstein's fifth Symphony for the first time in Berlin. Hugo Kaun's interesting Pianoforte concerto in E flat minor (soloist, Madame Ella Jonas) also figured in the programme.—On January 31 the Philharmonischer Chor, under the musical guidance of Professor Siegfried Ochs, gave the first entire production of Otto Taubmann's 'Eine deutsche Messe' with considerable success. The occasion seems to have been a great artistic event.—The Singakademie performed Sgambati's 'Messa da Requiem' (written in memory of King Humbert I., of Italy) for the first time, the work creating a very favourable impression.—On January 17, Professor Georg Schumann conducted the first performance in Berlin of Friedrich E. Koch's oratorio 'Von den Tageszeiten.'—On January 24, the Bruno Kittelscher Chor performed Gabriel Pierné's 'Kinderkreuzzug' (The children's crusade) for the first time.—The new Violin concerto by Max Schillings was introduced by Herr Felix Berber, the composer himself conducting.—The Pianoforte

concerto, Op. 77, by Widor (who himself conducted), was played for the first time by Herr Emil Frey, who also produced a Concerto of his own composition.—Cherubini's rarely heard Trios, Nos. 1 and 2, for female chorus, violin and pianoforte, were given at the concert of the Klara Krause Ladies' Choir.—The Bohemian Quartet played Joseph Suk's String quartet, Op. 11, and the Pianoforte quartet in C minor, Op. 13, by Richard Strauss, at their fourth subscription concert.—An interesting novelty, a String quartet in F sharp minor, by Edgar Stillman-Kelley, figured in the programme of the Waldemar Meyer Quartet.—At their last concert this season the Marteau-Becker Quartet gave an almost ideal rendering of Max Reger's String quartet, Op. 74.—On January 27, the Volksgesang gave the first performance in Germany of the opera, 'Cleopatra,' composed by the Danish composer, August Enna, to the libretto of Einar Christiansen. The work proved very effective, and had an excellent reception.

BRESLAU.

On January 21 the Municipal Theatre gave its first performance of Max Schillings' opera 'Ingwelde.'—At the fifth subscription concert of the Orchester Verein (conductor, Dr. Dohrn), Richard Strauss's symphonic phantasy 'Aus Italien,' and Glazounow's Violin concerto in A minor (Op. 82), excellently played by Miss May Harrison, were heard with great interest. Schumann's beautiful choral work 'Paradies und Peri' was excellently performed at the sixth concert, which was given in conjunction with the Breslauer Singakademie.

BRUSSELS.

At the Concerts Populaires a concert performance was given of Monteverde's opera 'Orfeo,' under the baton of M. Sylvain Dupuis. The programme also contained by way of contrast the Prelude and Finale of the first act of Wagner's 'Parsifal.'

COLOGNE.

On January 16 the first performance of August Bungert's tragic opera 'Odysseus Heimkehr' took place with great success at the Municipal Theatre. At the same institution the delightful opera comique 'Johann von Paris' (Jean de Paris), by Boieldieu, was revived.—Two cantatas by Bach, 'Ich hatte viel Bekümmernis' and 'Jesus schläft, was soll ich hoffen?' formed, together with Beethoven's ninth Symphony, the seventh Gürzenich concert. At the eighth concert Herr Fritz Steinbach successfully produced a new work entitled 'Herbstlied,' for six-part chorus and orchestra, by Ernst Rudorff.

COPENHAGEN.

On February 9 the Royal Theatre revived Offenbach's beautiful opera 'Hoffmanns Eventyr' (Les contes d'Hoffmann).—The second concert given by the Dansk Koncert Forening took place on January 27. A new String quartet by F. L. Emborg was produced, and the programme also contained the original Pianoforte quintet by Louis Glass. The Caecilia Foreningens concert, on February 14, was entirely devoted to compositions by Schumann, to commemorate the coming centenary. Besides the first Symphony in B flat and five of his most beautiful part-songs, the rarely-heard choral work 'Der Rose Pilgerfahrt' was excellently rendered under the conductorship of Herr Frederik Rung.—On February 15, Max Reger made his first appearance in Denmark at a recital given in conjunction with the violinist, Professor Henry Marteau. On this occasion his Sonata in D major and Suite 'im alten Styl' were heard for the first time, and created a favourable impression.

DETMOULD.

On January 9, a lyrical opera in three acts, entitled 'Johannisnacht,' composed by Edgar Vogel to the libretto of his wife, G. Vogel-Nicolai, was produced, and received very favourably at the Court Theatre.

DRESDEN.

At the Royal Opera House, the pantomime ballet ('*Tanzpantomime*') 'Der Schleier der Pierrette,' adapted by Arthur Schnitzler from his renaissance tragedy 'Der Schleier der Beatrice,' and composed by Ernst von Dohnányi, was produced under the auspices of Herr von Schuch, and had a great success. Herr von Dohnányi's music is original.

melodious and cleverly scored.—On January 15 the dialogue 'Der Zwölfjährige Jesus im Tempel,' for chorus (ending in ten parts), soli, string orchestra and organ, by the old German composer Heinrich Schütz, was performed in the Kreuzkirche for the first time.

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The two-act comic opera 'Robins Ende,' by the young composer Eduard Künneke, was performed at the Municipal Theatre for the first time. The work, which shows considerable talent, had here, as elsewhere, a pronounced success.

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On February 3 the four-act opera 'Tzigana,' by Franco Leoni, was produced at the Carlo Felice Theatre.

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At the Municipal Theatre, on January 25, a three-act opera 'Amore e Perdizione,' composed by His Excellency Señor Joao Arroya, a former Portuguese minister, was produced for the first time in Germany. The work, which contains effective if not very deep music, was well received.

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At the last Academy concert, an old Symphony in C major, dating from the end of the 18th century, was performed. The Symphony was found in the archives of the Academy Concert Society, and is thought to be an early work by Beethoven, support being lent to this theory by the fact that a violin part is signed Louis van Beethoven. Professor Henry Marteau heard the work, which shows evidence of Beethoven's workmanship as regards modulation and thematic development, and he is of opinion that it is a genuine composition of that master.

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On January 23 the Court Theatre produced, under the musical direction of Herr Leopold Reichwein, the new opera 'Banadietrich,' by Siegfried Wagner, who has also written the libretto. The work is said to show merit, but suffers by inevitable comparison with his father's wonderful creations.

LEIPSIG.

At the Municipal Theatre, Richard Strauss's opera 'Elektra' was performed for the first time, and met with a sensational success. The composer was present, and was accorded a great ovation.—An interesting novelty, the new Symphony in C minor (Op. 85), by Hugo Kaun, was produced under the auspices of Herr Nikisch, at the fourteenth Gewandhaus concert, on January 13. Another novelty, a choral work entitled 'Neues Leben' (after Dante), for solo voices, chorus, orchestra, pianoforte, and organ, by Ermanno Wolf-Ferrari, was presented at the seventeenth concert on February 3.—Granville Bantock's overture, 'The Pierrot of the Minute,' was played for the first time at the eighth Philharmonic concert.—A Festival concert has been given by the Leipziger Männerchor in honour of its conductor, Herr Gustav Wohlgenuth, who celebrates this year his twenty-fifth anniversary as a conductor. In addition to Wagner's 'Das Liebesmahl der Apostel,' Richard Strauss's 'Bardengesang' (poem by Klopstock) and 'Kreuzfahrers Heimfahrt,' by Wilhelm Kienzl, were performed.

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The final competition for free open scholarships at the Royal College of Music took place on February 17. The following are the names of the successful candidates:—Composition—Elliot R. Thompson, Moseley. Pianoforte—Norah M. Cordwell, London; Muriel E. Berry, London; Kathleen I. Long, Bury St. Edmunds. Singing—Alice G. Gear, Bristol; Lilian J. Burgess, Birmingham; Thomas G. Walters, Swansea; William H. Green, Doncaster. Organ—Reginald J. Foort, London; Douglas G. A. Fox, Clifton College, Clifton. Violin—Samuel Nagley, Goole; Francis P. Warren, Leamington; Edward S. de Groot, London; Dora Garland, St. Leonard's-on-Sea. Violoncello—Helen I. F. Beeching, London. Double Bass—James W. Merrett, Glasgow. Harp—Catharine M. Johnson, Thetford. Flute—Arthur Hedges, Maidenhead. Hautboy—Harold G. Foreman, London. Trumpet—Alexander Hall, Liverpool. The Pauer Memorial Exhibition (£7 10s.) for the student of at least one year's standing in the College who attains the highest position among the *proxime* for the pianoforte, was awarded to Gladys M. Cawston, of Cambridge.

The usual concerts of sacred music will be held on Good Friday, at the Crystal Palace. In the afternoon Rossini's 'Stabat Mater' will be given, and the artists include Miss Agnes Nicholls, Madame Edna Thornton, Madame Clara Butt, Mr. Charles Saunders, Mr. Kennerley Rumford and Sir Charles Santley. There will also be a miscellaneous second part, and the London Symphony Orchestra will assist. At the evening concert, Miss Ethel Wood and Mr. Herbert Heyner will sing, and the full Band of the Coldstream Guards will play, conducted by Lieut. Dr. J. Mackenzie Rogan. Mr. Fred Holloway will be at the organ for both concerts and Mr. A. Fox at the pianoforte. The whole of the arrangements will be under the supervision of Mr. Walter Hedgecock.

At Trinity College of Music, London, the Maybrick Prize for Ballad Singing (five guineas) has been awarded to Eveline Matthews. The examiners were: Messrs. G. E. Bambridge, Herman Klein, C. W. Pearce, and Mrs. Helen Trust. The following Scholarships and Free Tuition have

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Madame Amina Goodwin, an ardent Schumannite, who studied the longest under Clara Schumann, will include among the London Trio concerts this season a 'Schumann Centenary Chamber Concert' at Æolian Hall, on Wednesday afternoon, June 8 (the composer's birthday). Amina Goodwin, Simonetti, and Whitehouse will take part in some of Schumann's most famous chamber-music works.

Among recent additions to the staff of the Toronto Conservatory of Music are Mr. G. Bruce, violoncellist, and Miss Josephine Scruby, teacher of voice-production and singing, with credentials from London (Royal Academy of Music) and also from Paris.

Mr. Ivor Atkins, the organist of Worcester Cathedral, has been elected an honorary member of the Royal Academy of Music.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.
Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABBEY CWM HIR (Radnorshire).—The Choral Society terminated its ninth season on February 8 and 10, when Gounod's 'Gallia' and Stainer's 'Daughter of Jairus' were performed. The choir of forty voices sang well, and the accompaniments were played by pianoforte, organ and string quartet. The solos were sung by Miss Moore and members of the Society. Mr. H. P. Jones conducted. The Society is doing good work in a remote country district.

AMERSHAM.—The Choral Society gave a performance of Gaul's 'Joan of Arc' in the Town Hall on February 4. The choir sang with much expression and intelligence. Miss Dorothy Webb, Mr. Ernest Penfold and the Rev. C. E. Briggs were the solo vocalists. There was a small orchestra, with Miss Matthews at the pianoforte, and Mr. Edward G. Croager conducted.

ASHFORD.—The Choral Society performed Sullivan's 'Golden Legend' on Thursday, February 3, under the conductorship of Mr. Fletcher. The choir was well balanced and sang with admirable intelligence and expression throughout, but the orchestra was not altogether equal to the demands made upon it. The solo vocalists were Miss Joan Dalrymple, Miss Florence Giles, Mr. Webster Millar, Mr. F. Read and Mr. Harry Burnage, the latter being particularly good in the part of Lucifer.

ASHTON-UNDER-LYNE.—Mr. Albert Fairbairn gave a concert in the Town Hall on January 25, when the chief features of the programme were Felicien David's 'The Desert' and the overtures, 'Leonora' No. 3, and Nicolai's 'Merry Wives of Windsor,' in both of which the orchestra was heard to advantage. Good work was also done by the choir in 'The Desert,' the tenor solos in which were sung by Mr. Henry Turnpenney and the verses spoken by Mr. S. Hamer. Madame Lucie Gillespie was the other vocalist.

BARNET.—Miss Emily Macfarlane gave her fourth annual concert at the Ewen Hall on February 3. The ladies' choir sang several part-songs with admirable taste and expression, being especially good in an arrangement of 'Annie Laurie' by Mr. Charles Macpherson. The string orchestra also displayed the results of good training, notably in Bach's B minor Suite for strings and flute (Miss Edith Penville). Vocal solos were contributed by Miss Marie Brema, Mr. Percy Watson, and the concert-giver. Mr. Charles Macpherson conducted.

BEDFORD.—The Musical Society's second concert this season took place in the Corn Exchange, on Tuesday, February 8, under the conductorship of Dr. H. A. Harding. The programme included Mendelssohn's 42nd Psalm, Liszt's 'Hungarian Rhapsody,' Dr. Walford Davies's 'Solemn Melody,' Sibelius's valse-triste 'Kuolema,' and 'Songs of the sea' (with male chorus) and Irish Rhapsody No. 1, by Sir C. V. Stanford, the last two conducted by the composer. The choir and orchestra numbered 250 performers, and the principal soloists were Miss Viola Salvin, Mr. G. H. Thomas and Mr. Plunket Greene.

BOGNOR.—'Hiawatha's Wedding-feast' was the main feature in the concert given by the Musical Society at the Assembly Rooms on February 2. The tenor solo was sung by Mr. Henry Beaumont, and the choir did very good work, receiving efficient support from a small orchestra. The performance was conducted by Mr. F. J. W. Crowe. Miss Beatrice Overton was the other vocalist, and Mendelssohn's Violin concerto, the solo part by Miss M. Hirschfield, was included in the programme.

BOURNEMOUTH.—The Orpheus Glee Society, which was organized in November, gave its first concert at Holy Trinity Hall on February 8. The programme included Mendelssohn's 'Vintage Song'; Hatton's 'When evening's twilight'; 'Comrades in arms,' Adolphe Adam; 'As the moments roll,' Webbe; 'Must I then part from thee,' Otto; 'Soldier's love,' Kücken, and Sullivan's 'The long day closes.' These were excellently sung under the direction of Mr. Herbert J. Nash, who may be congratulated on his careful training of the choir.—Madame Newling's Choir gave a concert at the Winter Gardens on February 15, when Brahms's 'A song of destiny' and C. V. Stanford's 'The Revenge' were performed. The choir was hardly at its best, evident signs of the need of further rehearsal being apparent. Mr. Dan Godfrey conducted, and obtained good results from his capital orchestra. Miss Marie Cooper and Mr. Frank Dickinson were the solo vocalists. The orchestra played Wagner's 'Tannhäuser' Fest Marsch and Introduction to Act III., 'Lohengrin,' Tchaikovsky's '1812' Overture, Sibelius's 'Valse-triste,' and Järnfeldt's 'Praeludium' with excellent effect.

BRAINTREE.—The Baintree and Bocking Institute Choral Society, conducted by Mr. James Newman, gave its annual concert on February 8, at the Institute, when Coleridge-Taylor's 'Hiawatha's departure' was performed. The solo vocalists were Miss Mary Lund, Mr. H. Sadleir Brown and Mr. Greeves Johnson. The second part of the programme included Mendelssohn's overture 'Fingal's Cave,' by the orchestra, led by Mr. G. H. Wilby, and Pinsuti's 'Spring Song' by the choir.

CALNE.—The Musical Society's annual concert took place at the Town Hall, on February 8. The programme consisted mainly of Novello's concert selection from 'Faust.' The principal parts were sung by Madame Sands, Miss Brotherhood, Mr. Lionel Venn and Mr. F. H. Fogg. The band and choir were under the conductorship of Mr. W. R. Pallein.

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Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ABBEY CWM HIR (Radnorshire).—The Choral Society terminated its ninth season on February 8 and 10, when Gounod's 'Gallia' and Stainer's 'Daughter of Jairus' were performed. The choir of forty voices sang well, and the accompaniments were played by pianoforte, organ and string quartet. The solos were sung by Miss Moore and members of the Society. Mr. H. P. Jones conducted. The Society is doing good work in a remote country district.

AMERSHAM.—The Choral Society gave a performance of Gaul's 'Joan of Arc' in the Town Hall on February 4. The choir sang with much expression and intelligence. Miss Dorothy Webb, Mr. Ernest Penfold and the Rev. C. E. Briggs were the solo vocalists. There was a small orchestra, with Miss Matthews at the pianoforte, and Mr. Edward G. Croager conducted.

ASHFORD.—The Choral Society performed Sullivan's 'Golden Legend' on Thursday, February 3, under the conductorship of Mr. Fletcher. The choir was well balanced and sang with admirable intelligence and expression throughout, but the orchestra was not altogether equal to the demands made upon it. The solo vocalists were Miss Joan Dalrymple, Miss Florence Giles, Mr. Webster Millar, Mr. F. Read and Mr. Harry Burnage, the latter being particularly good in the part of Lucifer.

ASHTON-UNDER-LYNE.—Mr. Albert Fairbairn gave a concert in the Town Hall on January 25, when the chief features of the programme were Felicien David's 'The Desert' and the overtures, 'Leonora' No. 3, and Nicolai's 'Merry Wives of Windsor,' in both of which the orchestra was heard to advantage. Good work was also done by the choir in 'The Desert,' the tenor solos in which were sung by Mr. Henry Turnpenney and the verses spoken by Mr. S. Hamer. Madame Lucie Gillespie was the other vocalist.

BARNET.—Miss Emily Macfarlane gave her fourth annual concert at the Ewen Hall on February 3. The ladies' choir sang several part-songs with admirable taste and expression, being especially good in an arrangement of 'Annie Laurie' by Mr. Charles Macpherson. The string orchestra also displayed the results of good training, notably in Bach's B minor Suite for strings and flute (Miss Edith Penville). Vocal solos were contributed by Miss Marie Brema, Mr. Percy Watson, and the concert-giver. Mr. Charles Macpherson conducted.

BEDFORD.—The Musical Society's second concert this season took place in the Corn Exchange, on Tuesday, February 8, under the conductorship of Dr. H. A. Harding. The programme included Mendelssohn's 42nd Psalm, Liszt's 'Hungarian Rhapsody,' Dr. Walford Davies's 'Solemn Melody,' Sibelius's valse-triste 'Kuolema,' and 'Songs of the sea' (with male chorus) and Irish Rhapsody No. 1, by Sir C. V. Stanford, the last two conducted by the composer. The choir and orchestra numbered 250 performers, and the principal soloists were Miss Viola Salvin, Mr. G. H. Thomas and Mr. Plunket Greene.

BOGNOR.—'Hiawatha's Wedding-feast' was the main feature in the concert given by the Musical Society at the Assembly Rooms on February 2. The tenor solo was sung by Mr. Henry Beaumont, and the choir did very good work, receiving efficient support from a small orchestra. The performance was conducted by Mr. F. J. W. Crowe. Miss Beatrice Overton was the other vocalist, and Mendelssohn's Violin concerto, the solo part by Miss M. Hirschfield, was included in the programme.

BOURNEMOUTH.—The Orpheus Glee Society, which was organized in November, gave its first concert at Holy Trinity Hall on February 8. The programme included Mendelssohn's 'Vintage Song'; Hatton's 'When evening's twilight'; 'Comrades in arms,' Adolphe Adam; 'As the moments roll,' Webbe; 'Must I then part from thee,' Otto; 'Soldier's love,' Kücken, and Sullivan's 'The long day closes.' These were excellently sung under the direction of Mr. Herbert J. Nash, who may be congratulated on his careful training of the choir.—Madame Newling's Choir gave a concert at the Winter Gardens on February 15, when Brahms's 'A song of destiny' and C. V. Stanford's 'The Revenge' were performed. The choir was hardly at its best, evident signs of the need of further rehearsal being apparent. Mr. Dan Godfrey conducted, and obtained good results from his capital orchestra. Miss Marie Cooper and Mr. Frank Dickinson were the solo vocalists. The orchestra played Wagner's 'Tannhäuser' Fest Marsch and Introduction to Act III., 'Lohengrin,' Tchaikovsky's '1812' Overture, Sibelius's 'Valse-triste,' and Järnfeldt's 'Praeludium' with excellent effect.

BRAINTREE.—The Baintree and Bocking Institute Choral Society, conducted by Mr. James Newman, gave its annual concert on February 8, at the Institute, when Coleridge-Taylor's 'Hiawatha's departure' was performed. The solo vocalists were Miss Mary Lund, Mr. H. Sadleir Brown and Mr. Greeves Johnson. The second part of the programme included Mendelssohn's overture 'Fingal's Cave,' by the orchestra, led by Mr. G. H. Wilby, and Pinsuti's 'Spring Song' by the choir.

CALNE.—The Musical Society's annual concert took place at the Town Hall, on February 8. The programme consisted mainly of Novello's concert selection from 'Faust.' The principal parts were sung by Madame Sands, Miss Brotherhood, Mr. Lionel Venn and Mr. F. H. Fogg. The band and choir were under the conductorship of Mr. W. R. Pallein.

CARLISLE.—Elgar's 'King Olaf' was performed for the first time in this city, at the Drill Hall, on January 27. The choir and orchestra, including fifteen members of the Leeds Symphony Orchestra, and numbering 200 performers, gave on the whole an excellent rendering of the work under the direction of Mr. W. C. Darley. The principal vocalists were Miss Ward, Mr. Henry Brearley and Mr. Joseph Lycett. The programme included Schubert's 'Rosamunde' Overture, Elgar's 'From the Bavarian Highlands' (No. 1), and harp solos by Miss Florence Walton.

CHESTERFIELD.—The Chesterfield and District Musical Union gave a very excellent performance of 'Elijah' in the Stephenson Memorial Hall on February 16, under the able conductorship of Mr. J. Frederic Staton, whose ability in training the choir was fully evidenced. Able assistance was rendered by the orchestra, and the principal solo vocalists were Miss Winifred Marwood, Miss Ethel Parr, Mr. Fred Fallas and Mr. Charles Tree, who as usual gave a very artistic rendering of the title-role.

CHIPPENHAM.—The Choral Society's concert on February 2 included Elgar's 'Banner of St. George' and Gounod's 'Faust' (concert edition). The soloists were Madame Sands, Miss Brotherhood, Mr. G. D. Armour and Mr. F. H. Fogg. The choruses were rendered with vigour and expression, indicating careful training. Mr. W. R. Pallein conducted.

CHRISTCHURCH (N.Z.).—The Musical Union gave a successful performance of Mendelssohn's 'Elijah' on December 21. The choir sang well throughout, and the orchestra, led by Miss Packer, played the overture and accompaniments very efficiently. The principal solo vocalists were Mrs. Gower Burns, Mrs. Pidgeon, Mr. Robertson-Suggars and Mr. John Prowse, the last named being an excellent representative of the Prophet. Dr. Bradshaw conducted.

COLERAINE.—The Orchestral Society's annual concert took place in the Town Hall on January 27. The programme included the Overture 'Le Domino Noir,' the Minuet from Handel's 'Samson,' Sullivan's 'Graceful Dance,' and Mendelssohn's 'Wedding March.' Solos for the violin and violoncello were contributed by Miss Muriel Porter and Miss Ethel Porter, and the vocalists were Miss Muriel Johnstone and Mr. James Briggs. Miss Macey was the accompanist, and Mr. W. Mallinson conducted.

DARTFORD.—The Dartford and District Choral and Orchestral Society gave an excellent performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast' at the Victoria Hall, on February 2, under the direction of Mr. David Mackenzie. Mozart's 'Jupiter' Symphony was well played by the orchestra, and the choir sang well in Persall's 'When Allen-a-Dale went a-hunting' and the conductor's 'Newquay fisherman's song.'

EAST GRINSTEAD.—The Choral Society finished its fifteenth season on February 2, with a performance of Stanford's 'Revenge' and a miscellaneous programme including a harp fantasia on 'Tannhäuser,' by Percy Fletcher, the baritone solos in which were sung by Mr. Graham Smart. The choir and orchestra, numbering eighty performers, were under the conductorship of Mr. Walter Crapps.

FARNHAM.—The Musical Society, conducted by Mr. Percy R. Rowe, gave a concert on January 25. The chief works performed were Cunningham Woods' cantata 'King Harold'; Hamish MacCunn's 'Wreck of the Hesperus'; Grieg's male-voice choral song 'Recognition of land,' and the march and chorus from 'Tannhäuser.' The choir gave indications of careful preparation, and the amateur orchestra also proved efficient. The solo vocalists were Mrs. Montgomery, Mr. McConnochie and Mr. Gale Gardner, and Mr. Charles A. Souper contributed a flute solo with much success.

FAVERSHAM.—The Faversham Institute Philharmonic Society gave a performance of Coleridge-Taylor's 'Trilogy on Hiawatha,' in the Lecture Hall, on February 3. Much credit is due to the conductor, Mr. W. J. Keech, for the general excellence of the performance by both choir and orchestra (led by Mr. E. G. Cox), and the work met with a

very favourable reception. The solo parts were ably sung by Miss Ethel Wilkinson, Mr. Frank Webster and Mr. Robert Grice.

FORFAR.—Dvorák's 'Spectre's Bride' was performed on February 17, by the Philharmonic Society, under the direction of Herr Gottlieb Feuerberg. The choir sang throughout with admirable spirit and effect, and were assisted by an efficient orchestra led by Mr. Daebnitz. The solo vocalists were Miss Janet Burt, Mr. Henry Brearley and Mr. Charlesworth.

GIRVAN.—The Choral Society gave a performance of Cunningham Woods' cantata 'King Harold,' on February 11, under the conductorship of Mr. John Mactaggart. The choir of ninety voices sang with credit to themselves and their conductor. Efficient service was rendered by the orchestra, consisting of twenty-eight members of the Western Amateur Orchestral Society, who were also heard with effect in the first movement of Beethoven's Symphony No. 1, and Schubert's 'Rosamunde' Overture. The choir also sang Piusini's 'The sea hath its pearls,' 'The hour of rest' (Mendelssohn) and 'Wi' a hundred pipers.' The solo vocalists were Miss Maud Chandler and Mr. John Jameson.

INVERCARGILL (N.Z.).—The Musical Union, assisted by members of several other local choirs, gave a notable performance of the 'Messiah' on December 17, in the Municipal Theatre, under the direction of Mr. C. Gray, to whom much credit is due for the generally excellent rendering. The choral singing was unusually good, and the orchestra, led by Mr. C. Ferguson, gave efficient assistance. The solo vocalists were Miss Richards, Miss V. McIntosh, Mr. Cookson, and Mr. J. E. Taylor.

KINETON.—The annual concert of the Choral Society took place on February 2, when Sir Frederick Bridge's 'Cradle of Christ' was performed. The solo vocalists were Mrs. Montgomery and Mr. G. F. Cale-Matthews. The choir, numbering fifty, gave a good interpretation of the music, and the band was led by Mr. H. A. Heden. The second part included Elgar's 'Sursum Corda,' by the orchestra, and the choir gave a spirited rendering of Bridge's 'Bold Turpin.' Miss Phyllis Motion contributed a violoncello solo. Mr. G. W. Webb conducted.

LICHFIELD.—The Musical Society gave its annual concert on January 25, when Hodson's cantata 'The Golden Legend' was performed, under the direction of Mr. J. B. Lott, the Cathedral organist, with signal success. The cantata is very dramatic and abounds in melodious numbers. The band and choir numbered 140 performers, and the principal vocalists were Madame Le Mar, Miss Hodgson, Mr. Samuel Masters, and Mr. Herbert Parker.

LUTON.—The Choral Society gave a concert in Plait Hall on February 2, under the conductorship of Mr. Frederick Gostelow. The programme included Hubert Bath's cantata 'The wedding of Shon Maclean,' and Brahms's 'Song of Destiny.' These works were successfully performed by the choir and orchestra, the latter being also heard in Tchaikovsky's '1812' Overture, and Nicolai's overture to the 'Merry Wives of Windsor.' The solo vocalists were Miss Carrie Lanceby and Mr. Thorpe Bates, and some excellent viola solos were given by Miss Phyllis Mitchell.

MADELEY.—Handel's 'Jephtha,' with Sullivan's additional accompaniments, was admirably performed by the Choral Society in the Anstice Memorial Institute on February 7. The feature of these concerts is the excellent singing of the choir, and its reputation was fully maintained on this occasion. An excellent band selected from the Birmingham Festival and Symphony Orchestras, led by Mr. H. Freeman, ably supplied the accompaniments, and the solo vocalists were Miss Maude Phillips, Miss Phyllis Lett, Mr. James Davies and Mr. James Coleman.

MANSFIELD WOODHAM.—The New Choral Society, formed at the commencement of the present winter, gave its first concert in the Turner Memorial Hall on February 7. The inaugural programme, which included Macfarren's 'May-day' as its chief feature, gave fair promise for the future, the choir being well balanced and showing evidence of the careful training of their conductor, Mr. S. H. Dutton.

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NEWPORT PAGNELL.—The Newport Pagnell and District Choral Society's first concert this season took place on January 27 at the Town Hall, when Handel's 'Samson' was performed. The solo vocalists were Miss Jessie Hudson, Miss Heath, Mr. G. F. Nidd and Mr. S. Heath. Much credit is due to both choir and orchestra for their finished work under the conductorship of Mr. C. Kenneth Garratt.

PORTH.—The Cymmer Choral Society gave performances of Elgar's 'King Olaf' on January 27 and 29 in the Cymmer Old Chapel, which has recently been renovated. The work received a remarkably good interpretation by the choir and orchestra, reflecting much credit on Mr. Joseph Bowen, the conductor. A very capable trio of vocalists was secured in Madame Mills-Reynolds, Mr. Cynlais Gibbs and Mr. Frederick Ranalow.

READING.—Sullivan's 'Golden Legend' was performed by the Free Church Choral Society in the Town Hall, on February 2. The choir gave evidence of excellent training, and the orchestra was efficient. Miss Emily Breare, Miss Adelaide Rind, Mr. Gwilym Richards and Mr. Charles Knowles, an excellent Lucifer, were the solo vocalists, and Mr. A. W. Moss, the conductor, had his choral and orchestral forces well under control.

SCUNTHORPE.—The Choral Society gave a successful performance of Elgar's 'King Olaf' in the Geisha Skating Rink on February 3. Great pains had evidently been taken both by the choir and orchestra, and much credit is due to the conductor, Mr. F. C. Nicholson, for the general excellence of the performance. A remarkably able trio of solo vocalists was provided in Miss Ada Forrest, Mr. Alfred Heather, and Mr. Watkin Mills.

STOURPORT.—The annual concert of the Church Choral Society was held in the Parish Room on February 2, when Dvorák's 'Spectre's Bride' was performed. The choir, under the conductorship of Mr. George Jackson, sang with much spirit and intelligence, and received able assistance from the orchestra. The solo vocalists were Miss Moya Herdman, Mr. T. Gordon James, and Mr. Sidney Stoddard.

TAUNTON.—The Madrigal Society gave its annual Ladies' Night as usual on Shrove Tuesday, February 8, when madrigals and part-songs by Orlando di Lasso, Thomas Morley, John Bennett, Schumann, Pearsall, G. A. Macfarren, J. E. Lovatt, Dudley Buck, and a madrigal 'In praise of fair music,' by the conductor, Mr. Harold A. Jeboult, formed the chief part of the programme. The vocalist was Miss Esta d'Argo, and three finely executed violin solos were contributed by Miss Katie Parker. The accompaniments were well-played by Miss Helen Barling.

THIRSK.—The annual concert by the Choral Society took place in the new Wesleyan School Room, on February 8, when Mackenzie's cantata 'Jason' was performed. The choir of about sixty voices displayed good tone and attack and gave evidence of good training by their conductor, Mr. A. J. Todd, organist and choirmaster of the Parish Church. Valuable assistance was rendered by the Harrogate Amateur Orchestral Society, and the solo vocalists were Miss Alice Hayes, Mr. Wilfred Hudson and Mr. John Browning.

TREHARRIS.—The first Oratorio concert of the Choral Society (which was organized in the autumn of last year) took place in the Public Hall on February 3, when Mendelssohn's 'Elijah' was performed. The choir was well balanced and displayed excellent tone and expression, reflecting much credit on Mr. W. J. R. Davis, who conducted,

and efficient support was given by the orchestra, led by Mr. Ben George. The principal vocalists were Madame Gunter Williams, Miss May Richards, Mr. Sam Hempshall, and Mr. David Hughes.

VALETTA.—A concert was given by the Malta Musical Union in the Military Gymnasium on February 10, in aid of the St. John's Ambulance Association, under the conductorship of Mr. W. S. Robinson, when the programme included Stanford's 'Revenge,' Eaton Fanning's 'Miller's wooing' and 'Moonlight,' John E. West's, 'Love and Summer,' 'The dawning day' (Reay), and 'Behold the woods' (Mendelssohn), by the choir, and the orchestra played Valse-triste 'Kuolema' (Sibelius), German's 'Henry VIII.' Dances, and the Finale from Haydn's E flat Symphony. The solo vocalists were Miss Rushbrook, Messrs. W. A. Lloyd, Salmond and Liddell.

WATLINGTON (Oxon.).—The Ladies' Choral Society gave its annual concert on January 28 in the Lecture Hall. The programme included 'Over hill, over dale,' C. H. Lloyd, Vaughan Williams's 'Sound sleep' and 'Make haste, O man, to live,' Lee-Williams. A most intelligent reading was given of these part-songs by the choir, reflecting much credit on its trainer, Dr. Storer, who accompanied throughout the concert.

WHITSTABLE.—The Philharmonic Society's annual concert took place on February 2, when Coleridge-Taylor's 'Hiawatha's Wedding-feast' was performed by a choir and orchestra of 80 performers. The programme included Wagner's choral march 'Hail, bright abode,' Miss May Peters and Mr. Frank Webster were the solo vocalists, and Mr. Ernest G. Cox conducted.

Answers to Correspondents.

SOUTH KENSINGTON.—Max Bruch's 'Zweite Symphonie' in F moll, Op. 36, is published as a pianoforte duet. It can be obtained from Novello & Co., price 8s. net. Among numerous existing studies for the left-hand alone we mention the following:—Zoseffy Gavotte (Bach); Chant des vagues (Köhler); Three Pieces (Spindler); Three Studies after Bach (Philipp); Four Studies (Max Reger); Studies (2 books) (Rheinberger).

D.—The dates of the death of the persons you name are as follow:—Rev. H. R. Haweis, 1901; Rev. Newman Hall, 1902; J. H. Farmer (Harrow), 1901; Miss Jane Borthwick, 1897. Mr. W. Amps and Mr. Samuel Smith are still living.

PERPLEXED.—The edition of Handel's Gigue of Suite I, by Krüger, of Stuttgart Conservatorium, is a good one. It gives as much instruction as to manner of performance as can be made clear apart from a teacher. We do not think we can add to its suggestions with advantage.

CHORAL.—Much information regarding the formation of choral societies will be found in 'The Choral Society,' by L. C. Venables, published by J. Curwen & Sons.

'CELLO.—There are many male altos with purely natural voices. We hesitate to give names of three, because of the invidiousness of the task.

R. C.—Accent on the first syllable of 'chastisement.'

Many other answers are unavoidably held over.

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

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SCUNTHORPE.—The Choral Society gave a successful performance of Elgar's 'King Olaf' in the Geisha Skating Rink on February 3. Great pains had evidently been taken both by the choir and orchestra, and much credit is due to the conductor, Mr. F. C. Nicholson, for the general excellence of the performance. A remarkably able trio of solo vocalists was provided in Miss Ada Forrest, Mr. Alfred Heather, and Mr. Watkin Mills.

STOURPORT.—The annual concert of the Church Choral Society was held in the Parish Room on February 2, when Dvorák's 'Spectre's Bride' was performed. The choir, under the conductorship of Mr. George Jackson, sang with much spirit and intelligence, and received able assistance from the orchestra. The solo vocalists were Miss Moya Herdman, Mr. T. Gordon James, and Mr. Sidney Stoddard.

TAUNTON.—The Madrigal Society gave its annual Ladies' Night as usual on Shrove Tuesday, February 8, when madrigals and part-songs by Orlando di Lasso, Thomas Morley, John Bennett, Schumann, Pearsall, G. A. Macfarren, J. E. Lovatt, Dudley Buck, and a madrigal 'In praise of fair music,' by the conductor, Mr. Harold A. Jeboult, formed the chief part of the programme. The vocalist was Miss Esta d'Argo, and three finely executed violin solos were contributed by Miss Katie Parker. The accompaniments were well-played by Miss Helen Barling.

THIRSK.—The annual concert by the Choral Society took place in the new Wesleyan School Room, on February 8, when Mackenzie's cantata 'Jason' was performed. The choir of about sixty voices displayed good tone and attack and gave evidence of good training by their conductor, Mr. A. J. Todd, organist and choirmaster of the Parish Church. Valuable assistance was rendered by the Harrogate Amateur Orchestral Society, and the solo vocalists were Miss Alice Hayes, Mr. Wilfred Hudson and Mr. John Browning.

TREHARRIS.—The first Oratorio concert of the Choral Society (which was organized in the autumn of last year) took place in the Public Hall on February 3, when Mendelssohn's 'Elijah' was performed. The choir was well balanced and displayed excellent tone and expression, reflecting much credit on Mr. W. J. R. Davis, who conducted,

and efficient support was given by the orchestra, led by Mr. Ben George. The principal vocalists were Madame Gunter Williams, Miss May Richards, Mr. Sam Hempshall, and Mr. David Hughes.

VALETTA.—A concert was given by the Malta Musical Union in the Military Gymnasium on February 10, in aid of the St. John's Ambulance Association, under the conductorship of Mr. W. S. Robinson, when the programme included Stanford's 'Revenge,' Eaton Fanning's 'Miller's wooing' and 'Moonlight,' John E. West's, 'Love and Summer,' 'The dawning day' (Reay), and 'Behold the woods' (Mendelssohn), by the choir, and the orchestra played Valse-triste 'Kuolema' (Sibelius), German's 'Henry VIII.' Dances, and the Finale from Haydn's E flat Symphony. The solo vocalists were Miss Rushbrook, Messrs. W. A. Lloyd, Salmond and Liddell.

WATLINGTON (Oxon.).—The Ladies' Choral Society gave its annual concert on January 28 in the Lecture Hall. The programme included 'Over hill, over dale,' C. H. Lloyd, Vaughan Williams's 'Sound sleep' and 'Make haste, O man, to live,' Lee-Williams. A most intelligent reading was given of these part-songs by the choir, reflecting much credit on its trainer, Dr. Storer, who accompanied throughout the concert.

WHITSTABLE.—The Philharmonic Society's annual concert took place on February 2, when Coleridge-Taylor's 'Hiawatha's Wedding-feast' was performed by a choir and orchestra of 80 performers. The programme included Wagner's choral march 'Hail, bright abode,' Miss May Peters and Mr. Frank Webster were the solo vocalists, and Mr. Ernest G. Cox conducted.

Answers to Correspondents.

SOUTH KENSINGTON.—Max Bruch's 'Zweite Symphonie' in F moll, Op. 36, is published as a pianoforte duet. It can be obtained from Novello & Co., price 8s. net. Among numerous existing studies for the left-hand alone we mention the following:—Zoseffy Gavotte (Bach); Chant des vagues (Köhler); Three Pieces (Spindler); Three Studies after Bach (Philipp); Four Studies (Max Reger); Studies (2 books) (Rheinberger).

D.—The dates of the death of the persons you name are as follow:—Rev. H. R. Haweis, 1901; Rev. Newman Hall, 1902; J. H. Farmer (Harrow), 1901; Miss Jane Borthwick, 1897. Mr. W. Amps and Mr. Samuel Smith are still living.

PERPLEXED.—The edition of Handel's Gigue of Suite I, by Krüger, of Stuttgart Conservatorium, is a good one. It gives as much instruction as to manner of performance as can be made clear apart from a teacher. We do not think we can add to its suggestions with advantage.

CHORAL.—Much information regarding the formation of choral societies will be found in 'The Choral Society,' by L. C. Venables, published by J. Curwen & Sons.

'CELLO.—There are many male altos with purely natural voices. We hesitate to give names of three, because of the invidiousness of the task.

R. C.—Accent on the first syllable of 'chastisement.'

Many other answers are unavoidably held over.

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TWO Extra Supplements are given with this Number:

1. Portrait of Chopin.
2. Anthem for Easter: 'Jesus lives!' By Myles B. Foster. For Competition Festival Record, see page 157.

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To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

MONDAY, MARCH 21

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	II. Cathedral Fugue	Thomas Attwood		
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	I. Voluntary ...	Richard Alwood		
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" 27.	FIVE SHORT PIECES:	...	2	6
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	III. Largo ...	Samuel Wesley		
	IV. Andante Pastorale ...	Thomas Adams		
	V. Finale ...	William Hine		
" 28.	VERSE (for a "Double Organ") ...	Dr. Christopher Gibbons	1	0
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A Modern School for the Violin

BY

AUGUST WILHELMJ AND JAMES BROWN.

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